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MARCH 1987

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To Handle

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by Paul Hunter

EACH MONTH HIT PARADER SOJOURNS BACK IN TIME TO LEARN ABOUT THE FORMATIVE YEARS OF ROCK'S BIGGEST STARS. THIS MONTH'S TIME TRAVELER IS THAT ONE-MAN ROCK AND ROLL HURRICANE, DIAMOND DAVID LEE ROTH.

**D**avid Lee Roth walked into the crowded post-concert party with a smile on his face bright enough to light up the room. With his blond locks tucked under a tan cap and his tightly-muscled body clad in baggy pants and a strategically ripped T-shirt, Diamond Dave hardly looked like the rocker who had just finished mesmerizing 15,000 fans on his first solo tour. But as he has always proved, looks can be deceiving, and while he didn't project his classic rock and roll look, Dave filled the room with a double dose of his patented charisma.

"How'd ya like the show?" he asked over and over again, as a seemingly endless string of friends, fans and local personalities crossed his path. "Hey, did you see what happened during Stevie's solo? Did you like what we pulled during *Ain't Talking 'Bout Love?*" Dave seemed like a human question machine, wanting desperately to know if everyone had enjoyed "the time of their lives."

"Sure it's important to me to know that the people who paid to check us out had a good time," Dave said. "This is probably the most important tour of my life. A lot of thought and energy went into it. Hell, I just want to make sure everyone's getting off on it as much as I am. I see all the smiling faces and it makes me realize just how far I've come."

It certainly has been a long strange trip to the top for David Lee Roth. While his successes, with both Van Halen and with his current *Eat 'Em And Smile* solo venture, have made him one of rock's most recognizable faces and bodies, David Lee wasn't always cut out for superstardom. Born in Indiana on October 10, 1955, Roth's family began a cross-country exodus which finally saw them relocating to Southern California. Dave's father, a noted doctor, originally hoped his son would follow in his footsteps, but even from the age of three, the Diamond One knew his destiny lay elsewhere.

"I've always had a lot of energy," Dave explained. "I don't think I could ever find the patience to do a 9 to 5 routine. Even when I was a little kid, I used to run around the house, play with the spoons and go a little crazy. My mother called it 'monkey hour.' She took me to some professional people to see if there was anything wrong with me. They just told her I was

hyperactive — hey, I could have told her that. I just kept doing the monkey hour routine, and eventually turned it into a career."

Dave's musical interest came naturally. His uncle, Manny Roth, was the proprietor of one of New York's legendary mid-Sixties rock clubs — the Cafe Wha? During summer vacations, young Dave would often wander eastward to spend time with Uncle Manny in the club. During those trips, Dave was able to see virtually all the rock stars of the day, and he gradually picked up a trick here and a stage move there.

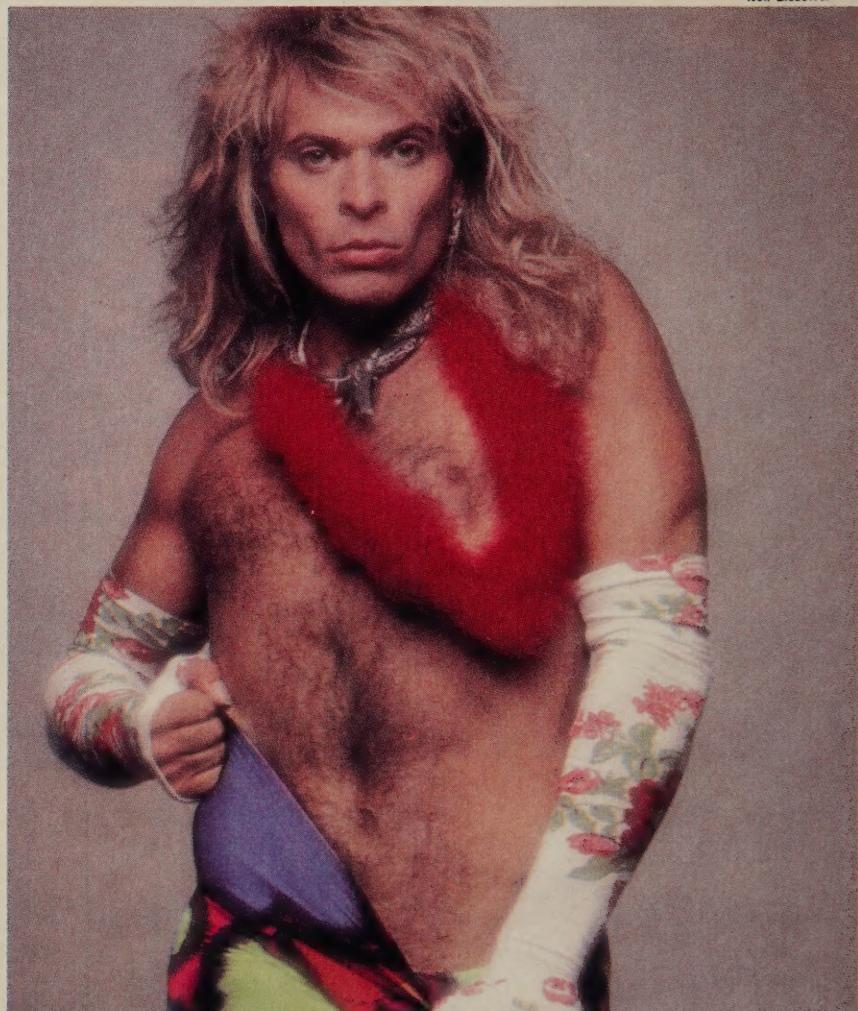
"I used to watch people like Hendrix or a soul band and then I'd practice in the mirror what I'd seen them do. I guess that's why I have a real eclectic taste when it comes to music. I was exposed to lots of good music when I was young, and that influence has stayed with me all my life."

Dave started putting his gathered knowledge to good use in a succession of L.A.-area garage bands, playing everything from Ohio Players hits

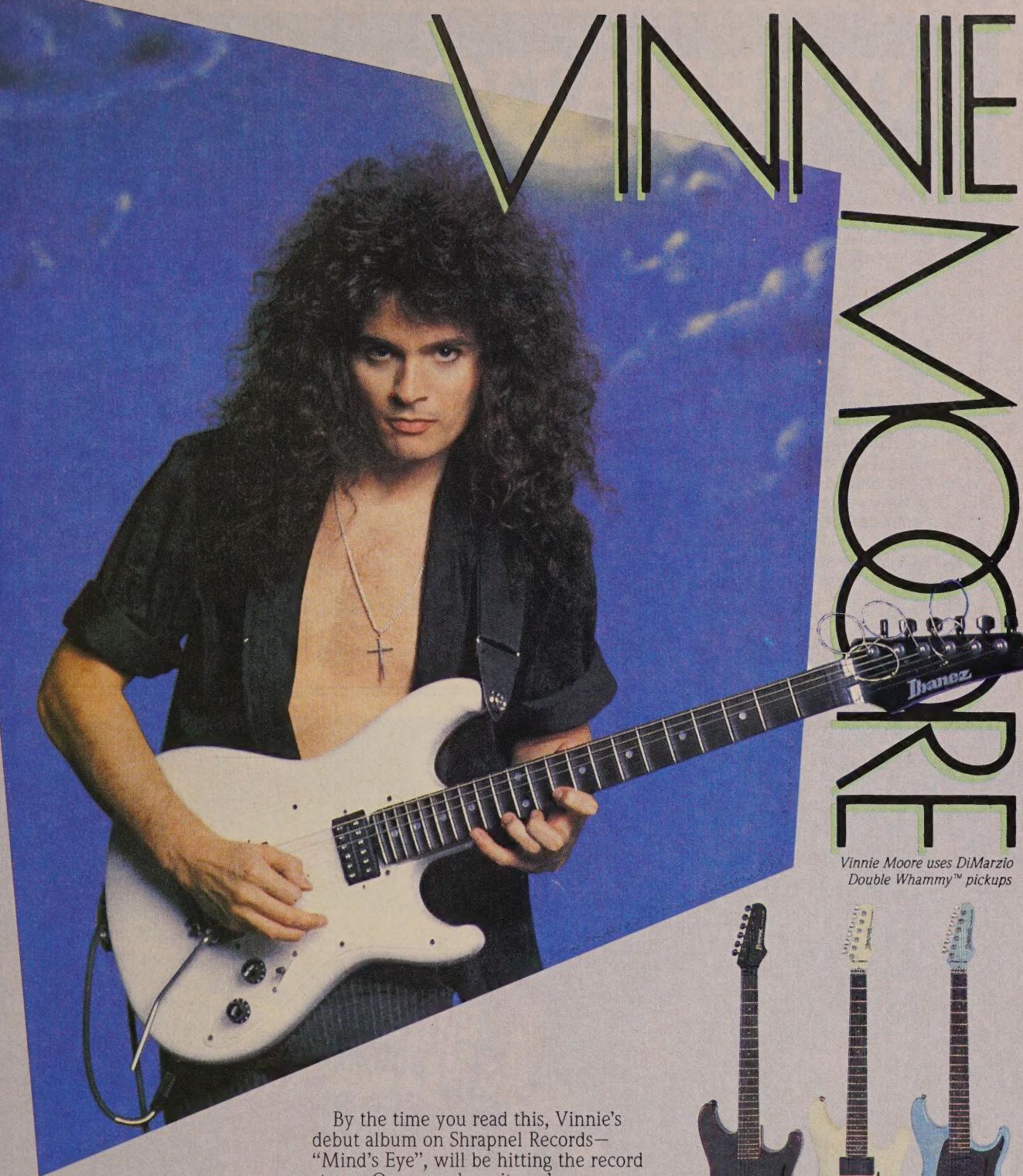
to Deep Purple rockers. Eventually Dave became one of the best known personalities on the local scene, and it was only natural that he would one day hook up with a band called Mammoth — then the leading hard rock proponents on the L.A. club scene. Mammoth — which featured guitarist Edward Van Halen, his drumming brother Alex and bassist/vocalist Michael Anthony — expressed interest in working with the flamboyant Roth, and the rest, as they say, is history.

"There's an energy and excitement which you have in clubs that you just can't get anywhere else — even in the big arenas," Dave said. "Everyone's struggling so hard to get noticed that nothing else matters. I'm having the time of my life right now, with the new album doing so well and the band working together and having fun. But sometimes I do miss those old club days — even if I don't particularly miss the guys I played with." □

Neil Zlozower



David Lee Roth: "I was exposed to lots of good music while I was young."



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By the time you read this, Vinnie's debut album on Shrapnel Records—“Mind’s Eye”, will be hitting the record stores. Once you hear it, we’re sure you will agree that Vinnie Moore is destined to be a driving force in rock guitar. Also remember as you listen that Vinnie plays Ibanez guitars... exclusively. Find out why Vinnie and so many of today's up-and-coming guitar heroes are switching to Ibanez. The answer is at your nearest authorized Ibanez dealer.

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# INFORMATION CENTER

Motley Crue's Nikki Sixx is thrilled about the way the band's new album, *Girls, Girls, Girls*, has turned out. "It's the sleaziest album we've ever done," says notorious Nikki. "This is a real fun album — real down and dirty. Our attitude this time was for people to pull their pants down and party."

\*\*\*

Metallica now seem on their way to a full recovery following the tragic death of bassist Cliff Burton in September. The band tried out over a dozen candidates to fill Burton's bass slot and they promised to announce their candidate very shortly. Our prediction is that the band's new bass beater will be Jason Newsted, previously with Flotsam & Jetsam.

\*\*\*

Forget about all the Dokken break-

up rumors that have been running rampant in the rock press in recent weeks. Yes, it's true that guitarist George Lynch and bassist Jeff Pilson have decided to work on new material in Arizona, away from the rest of the band. But according to those close to the group, while Lynch and vocalist, Don Dokken, will never be best buddies, the group's status is healthier today than ever before. "There's no truth to those break-up rumors," the band's manager said. "I just wish we could convince everyone of that."

\*\*\*

Keep your eyes open for the long-awaited return of Whitesnake. It now seems that David Coverdale's band will be releasing their first album in three years next month. The reason for the album's delay was supposedly a psychological problem Coverdale

encountered which limited his ability to sing. It supposedly took the former Deep Purple frontman nearly six months to get himself back into the proper state of mind.

## TIDBITS AND ASIDES

Is Stryper having some internal problems following the bizarre departure and return of bassist Tim Gaines? ... Are Ratt soon going to pull "a Led Zeppelin" and refuse to do press interviews? ... Will Edward Van Halen be producing Sammy Hagar's new solo album? ... Did Ronnie James Dio fire long-time bassist, Jimmy Bain, due to his fondness for the rock and roll lifestyle? □

*All the Rage with Queensrÿche*

Photo by Tom Ferrington

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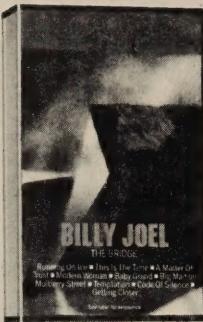
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344721. Lionel Richie—*Dancing On The Ceiling*. Smash title hit: *Say You, Say Me.* (Motown)

346312. Billy Joel—*The Bridge*. His latest with guests Cyndi Lauper and Ray Charles. (Columbia)

349563\*. Ratt—*Dancing Undercover*. "Non-stop metal blitz!"—*Billboard*. (Atlantic)

347039\*. Billy Idol—*Whiplash Smile*. Top 10 album. *Hit To Be A Lover*; many more. (Chrysalis)

348979. Tina Turner—*Break Every Rule*. #1 hit *Typical Male; Back Where You Started*; etc. (Capitol)

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347237 ARISTA AIR SUPPLY Hearts In Motion
330902 COLUMBIA WHAM MAKE IT BIG
347161# MCA AMY GRANT THE COLLECTION
330316# COLUMBIA CLASSIC PERFORMANCE OF TEN YEARS AFTER
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327742# COLUMBIA THE BEST OF KANSAS
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327288 CHICAGO 17 Chicago 17 (Full Moon Warner Bros.)
345405# MCA THE FIXX WALKABOUT
326629 COLUMBIA Bruce Springsteen Born In The U.S.A.
345272# EMI SIMPLY RED PICTURE BOOK
326512 MCA NIGHT RANGER Midnight Madness
345108# A&M 38 SPECIAL Strength In Numbers
324616 PORTRAIT CYNDI LAUPER SHE'S SO UNUSUAL
344705 MCA PATTI LABELLE WINNER IN YOU

348662# EMI TIL TUESDAY WELCOME HOME
348094# ATLANTIC ORIGINAL SOUND TRACK STAND BY ME
344622# ELECTRA ANITA BAKER RAPTURE
324582 WARNER BROS. VAN HALEN 1984
344358# ARISTA GTR
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344242 COLUMBIA JOURNEY Raised On Radio
323915 MCA BILLY IDOL REBEL YELL
343889# CBS ASSOCIATED THE FABULOUS BROWNS TUFF ENUFF
323774 MCA KENNY ROGERS 20 Greatest Hits
343822# PARIS PARK AND THE REVOLUTION PARADE
323261 MOTOWN LIONEL RICHIE Can't Slow Down
343806# COLUMBIA AEROSMITH CLASSICS LIVE
323162 ATLANTIC GENESIS
343283 ROLLING STONES DIRTY WORK
323188 MCA EDDIE MURPHY: COMEDIAN
343202# A&M ORIGINAL SOUNDTRACK PRETTY IN PINK
323289 MCA AC/DC FOR THOSE ABOUT TO ROCK WE SALUTE YOU
342188# ATLANTIC THE FIRM MEAN BUSINESS
311738# WARNER BROS. BEST OF THE DOOBIE BROTHERS
342182# ATLANTIC THE OUTFIELD PLAY DEEP
306241 MCA THE DOORS GREATEST HITS
342105# COLUMBIA BANGLES Different Light
306225# COLUMBIA AEROSMITH'S GREATEST HITS
342097 MCA BARBRA STREISAND The Broadway Album
293597 MCA STEVIE WONDER Original Masterworks Vol. 1
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322438 EMI YES 90125
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341313# ATLANTIC 10 FROM 6 BAD COMPANY'S GREATEST HITS
322024 COLUMBIA HUEY LEWIS AND THE NEWS - SPORTS
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291435 ATLANTIC LED ZEPPELIN IV
340760 MODERN STEVIE NICKS ROCK A LITTLE
291302# MCA JAMES TAYLOR'S GREATEST HITS
340398# MCA SIMPLE MINDS ONCE UPON A TIME
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339903 ELEKTRA THE CARS GREATEST HITS
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338483# EMI STEVE RAY VAUGHN & DAVE GROHL SOUL TO SOUL
319541 MCA ELTON JOHN'S GREATEST HITS
337907 COLUMBIA LOVERBOY LOVIN' EVERY MINUTE OF IT
319831 MCA BRYAN ADAMS CUTS LIKE A KNIFE
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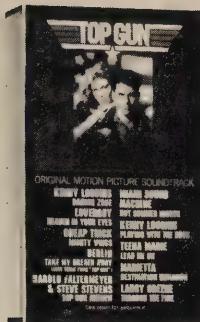
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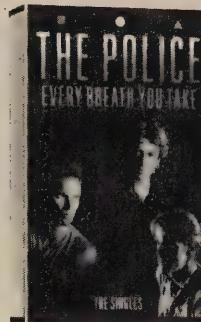
347955. Huey Lewis & The News—Fore! Top 10 album. Top 10 hit Stuck With You. (Chrysalis)



346478. Madonna—True Blue. #1 album with #1 hits Live To Tell and Papa Don't Preach. (Sire)



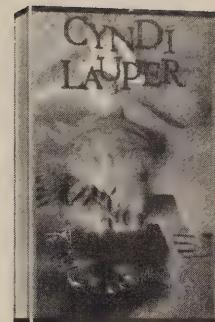
345785. Top Gun (Soundtrack). #1 album! Kenny Loggins' Danger Zone; many more. (Columbia)



348318. The Police—Every Breath You Take—The Singles. King Of Pain others. (A&M)

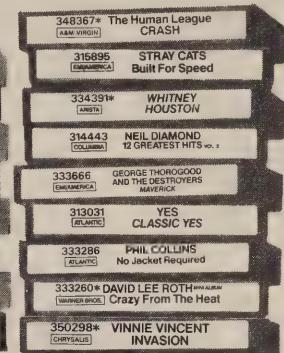
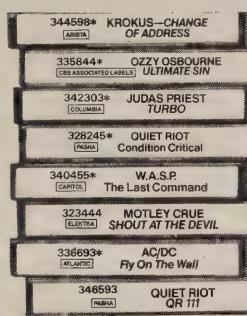
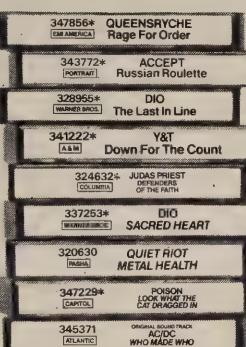


346957\*. Steve Winwood—Back In The High Life. #1 hit Higher Love; Split Decision; etc. (Island)



347153. Cyndi Lauper—True Colors. Top 10 album includes the title hit, plus others. (Portrait)

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# BALLS OF FIRE



## THE CAT IS BACK

Balls Of Fire: Peter Criss (second from left) feels they have the talent to become a major force on the rock scene.

Former Kiss Drummer Peter Criss Roars Back Into Action.

by Andy Secher

Of all the original Kiss members, Peter Criss has lived farthest away from the public spotlight in recent years. If the former Catman has his way, that will soon change when his new band, Balls Of Fire, hits the airwaves with their first album. For Criss, this is a time of excitement and promise — a time when he can relive the thrills of being part of the rock and roll scene. We discussed his new venture, as well as his controversial departure from Kiss, during a recent conversation.

**Hit Parader:** Peter, you've been relatively quiet over the last eight years. What have you been up to?

**Peter Criss:** I actually did two solo albums during that time. The first one, *Out Of Control*, was a pretty good album, and the people who heard it really seemed to like it. Unfortunately, not that many people heard it. Then I did a second album called *Let Me Rock*, and that's where the problems started. The label I was working with promised that the album would be released in Europe. If it did well, they said they'd release it here too. But I found out they were just handing me a line. They never intended to release it at all. After that, I just said "screw

it," and went home and sat around for the next couple of years until my wife kind of forced me to start working again.

**HP:** How did you hook up with Balls Of Fire?

**PC:** The other members of the group had been playing together for a year or so before I met up with them. I liked what they were doing and I thought working with a woman in the band was an interesting idea. She's got a great ass and I get the best view of her in the house. When we first got together everything jelled really well, so we decided to give it a go and see what happened.

**HP:** The music on the

group's first album is a far cry from Kiss, isn't it?

**PC:** Yeah, it is. It's still very much rock and roll, but more in the Rolling Stones/Pretenders vein. I still bring a metal feel to the music, but I'm more than just a heavy metal drummer, so I appreciate the chance to play some different types of music.

**HP:** Let's go back in time a bit. Why did you leave Kiss when they were at the peak of their popularity?

**PC:** It got to be a battle of egos. Gene and Paul have always been very outspoken and knew exactly what they wanted. Their vision of the band's direction and mine just differed. All the songs I was writing just didn't seem to fit into their band concept, even though I had just won a People's Choice award for *Beth* — so somebody must have liked what I was writing. In some ways I guess the four solo albums caused the cancer that broke us apart. I couldn't get enough of my material on the albums, and I was tired of just being a drummer.

**HP:** Have you ever regretted leaving the band?

**PC:** During the time when I had stopped working in the music industry, I was really getting hungry to get in front of people and play. I didn't miss the fame and attention as much as I missed not playing. I would have gotten up in a bar in front of 25 people if I'd had the chance. On top of that, I missed the guys too. I have no bad feelings towards them, and I hope they don't have any towards me.

**HP:** What do you think of Kiss these days?

**PC:** It really hurt me when they took the makeup off. One thing Kiss always had going for them was they didn't look like anybody else. It was always easy to tell Kiss from any other band. Today, everyone looks the same; they're all part of the overall heavy metal classification. When we were together there was a special chemistry, a feeling that we were totally unique. I don't think there's any way they can feel that way today. □



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(left to right): Chris Holmes, Blackie Lawless, Steve Riley, Johnny Rod.

*The greatest show on earth*

by Andy Secher

**B**lackie Lawless approaches rock and roll in much the same manner as the Dallas Cowboys approach a football game. Neither leave many options to chance. For W.A.S.P.'s tall, black-haired leader, every aspect of his band's performance is to be analyzed and dissected, with both album product and stage performance designed to deliver maximum impact per

second. The latest example of Lawless' carefully planned attack, **Inside The Electric Circus**, is a near-perfect example of utilizing the heavy metal form as a springboard into previously-uncharted entertainment terrain. Recently we hooked up with the Lawless one to hear more about his master plan to make W.A.S.P. one of the biggest heavy metal bands around.

# "A band is like a marriage, and it was just time for Randy and us to go our separate ways."

**Hit Parader:** *Inside The Electric Circus* is a strange title for an album. What does it mean?

**Blackie Lawless:** Actually, it's self-explanatory. When I plan ideas for this band I like to make them total concepts which can carry over from album to stage. That's what we've done with *Inside The Electric Circus*. We have a title song that explains a bit of the idea, but it really comes alive onstage. We have a backdrop that's made of red and white stripes like a circus big-top and it's got hundreds of lights in it. It cost us \$15,000 so it better be great! It's a three-level stage, and on one level we have our amps — but they're behind cages. On another level we have these platforms that have trampolines attached to them. It's going to be wild.

**HP:** It seems like you've taken the emphasis away from the sex and blood of past tours.

**BL:** We done away with the blood, but there's still plenty of sex. In fact, one of the things that I had planned for last tour — the codpiece that shoots fire — will finally be ready to work full-time on this tour. The trick is that I don't want to burn my balls off if I have an accident one night.

**HP:** What prompted you to do a remake of the old Humble Pie classic, *I Don't Need No Doctor*? It's both the album's first single and video.

**BL:** Actually, we didn't know if we were going to have that track on the album originally. Both *I Don't Need No Doctor* and another cover we did — Uriah Heep's *Easy Livin'* — were done as single B-sides for Europe. But after we did them, they were so hot that we knew we had to put 'em on the record. When we first came up with the idea of doing *Doctor*, I wasn't sure that we could match the original, because that's one of the classic rock songs of all time. But when we finished, I have to admit we beat the Pie version up one side and down the other.

**HP:** The record has 12 tracks on it and runs for over 50 minutes. Don't you risk losing some of the sound quality on the album when you cram so many songs on it?

**BL:** That can be a problem but we got around it by recording digitally. It got to be a question of what to leave off the album, and the answer was we didn't want to leave any of the songs off. There are some great tracks on this album and I didn't see any reason to leave any of them in the can. So we just took a little extra time and effort to make sure that we weren't going to lose too much on the final product. You always lose something, but of course you want to keep that to a minimum.

**HP:** Aside from the two cover tunes, let's talk about some of your other favorite tracks on the album.

**BL:** My favorite one is *Restless Gypsy*, which in some ways is a distant cousin to *Wild Child* off the last record. Another one I like is *I'm Alive*, which we dedicated to oppressive organizations everywhere. We didn't have the PMRC in mind totally,

but they're one of the groups who seem real intent on making life difficult for all of us. That song airs my feelings on what's going on with all these people who have set their sights on censoring rock and roll. It's pretty radical.

**HP:** Aside from the music, we know that W.A.S.P. went through a major change this last year with Randy Piper leaving and Johnny Rod — who used to be with King Kobra — joining. Why the change?

**BL:** The thing with Randy was difficult. A band is like a marriage, and in that case, it was just time for us to go our separate ways. The truth is that W.A.S.P. has always been built around two-part harmonies, and those just weren't happening onstage. Johnny's a great singer, and he really makes things happen, both onstage and off. He's a real wild man. I figure it's going to take me at least six months to get him in line.

**HP:** With Johnny taking over on bass, you've moved to guitar. Why did you want to do that instead of just finding another guitarist?

**BL:** Guitar is my first love. You've got to realize that almost all of our material was written on guitar, so why shouldn't I be able to translate that to the stage? Anyway, I played an awful lot of guitar on the albums; it was usually me and Chris Holmes going toe-to-toe. I'm kind of glad to be giving up bass. The bass is like catching in baseball. They're both the tools of ignorance.

**HP:** W.A.S.P.'s greatest appeal has always been on the concert stage. What tricks do you have cooked up for this tour?

**BL:** This is going to be our first headlining tour in the States, so obviously we've pulled out all the stops — it's full speed ahead with nothing to hold us back. There's going to be some incredibly wild stuff going on. One of the things we're doing now is an advancement on something we've been doing since the beginning. On the last tour, I was throwing posters into the crowd. This time it's T-shirts. But the trick is that we roll 'em up real tight and shoot 'em out of a cannon. That fucker can shoot 'em the length of a football field. We're always coming up with little tricks like that because we get just as big a kick out of them as the fans do. After all, that is supposed to be fun, isn't it? □

Rick Gould/ICP



Blackie in action: "I get as big a kick out of our tricks as the fans do."

# CAUGHT in the act

# TEXXAS JAM

by Andy Secher

During the past decade, the Texas World Music Festival — better known as Texxas Jam — has become America's premier summertime heavy metal showcase. Each year, half a dozen or more of the world's top headbangers gather in Dallas' renowned Cotton Bowl (the former home of the Dallas Cowboys) to turn on 70,000 fans with their wall-shaking sound. Texxas Jam 1986 was certainly no exception, with the likes of Keel, Krokus, Loverboy, Dio and headliners Van Halen putting on a day-long extravaganza whose musical heat rivalled the 110 degree temperatures on the Cotton Bowl floor. Nobody seemed to mind the steamy climate, however, as bikini-clad girls and T-shirted guys cooled themselves off with plenty of cold drinks and red-hot rock and roll.

"I've come to the last five of these things," one sweat-and-beer-drenched fan explained. "I live in San Antonio, so I have a long drive to get here, but it's always worth it. This is the best heavy metal show in the world. I look forward to it for months. Man, I think I'd rather give up beer for a year than miss the Texxas Jam."

Perhaps the most appealing quality of the Texxas Jam is that the party-hearty attitude of the crowd spills over to the performers as well. With plenty of opportunities for the artist to mingle and exchange stories, the show often becomes a rock and roll jamboree, with good spirits flowing as easily as the cold suds. In one place one might spot Ronnie James Dio joking with Ratt's Stephen Pearcy — who flew down "so I wouldn't miss the party." Elsewhere Edward Van Halen could be seen discussing guitar tricks with one of his influences — Mountain's Leslie West.



Sammy Hagar (left) and Edward Van Halen: They headlined the most recent Texxas Jam.

"Part of the fun of playing a show like this is that you get a chance to hang out with people you haven't seen for a while," Dio explained. "Usually, either you're on tour or they are, so your paths don't cross often. I think it's great that people who aren't even performing come down just because they think it's the place to be. It makes the jam more like an event than just a concert."

The day's events kicked off promptly at 12 noon with Bachman-Turner Overdrive presenting a spirited half-hour rendition of their greatest hits. While some wondered if the stage could withstand the pressure of the three hundred-

plus pound musicians rocking out, BTO got the festivities off to a rollicking start — an atmosphere quickly picked up by Keel and Krokus, the next acts on the bill. In fact, Krokus' set proved to be the first high point of the day, with the Swiss rockers' hard-driving riffs getting the crowd on their feet for the band's rousing rendition of Alice Cooper's classic *School's Out*.

Next up was Loverboy, a band whose pop/rock stylings seemed somewhat out of place amidst the metal mashings surrounding them. Still, even for a crowd dedicated to headbanging, the Canadian quintet put on a highly entertaining show that provided a much needed change of pace.

"We didn't know what to expect when we went out there," vocalist Mike Reno said shortly after coming offstage. "We haven't been the softest band on a bill for a long time."

If Loverboy's music temporarily calmed the crowd down, Dio's set quickly relit the fires of heavy metal thunder. After apologizing for not being able to use his massive internationally-acclaimed, "dungeons and dragons" stage set, Ronnie James and the boys proved they needed no theatrical trappings to deliver a top-notch metal spectacular. Highlighted by the work of new guitarist Craig Goldie, Dio's set rocked with a power and precision that once again proved the band's unmatched talents.

An hour-long intermission followed, during which Van Halen's massive stage set was assembled. The crowd became more than a little restless after having been in the bowl for more than seven hours, but as the sun set, the cooler temperatures dampened their anger a bit. Finally, at the stroke of seven, the harsh whine of Edward Van Halen's guitar was heard and the band bounded onstage. For the next two hours, VH pulled out all the stops, cranking out old faves like *You Really Got Me* and *Ain't Talking 'Bout Love* and new hits like *Dreams* and *Why Can't This Be Love*. Needless to say, the rock-hungry crowd ate it up. In fact, it seemed as if they couldn't get enough rock and roll. After nearly ten hours of metal mayhem, the throng still called Van Halen back for two encores and ended up begging for a third.

"Hell man, we came here to rock!" one young woman said as she was leaving the Cotton Bowl. "If they had more bands, I'd still be there. Texxas Jam is the best thing in the world — I only wish they had one every day." □

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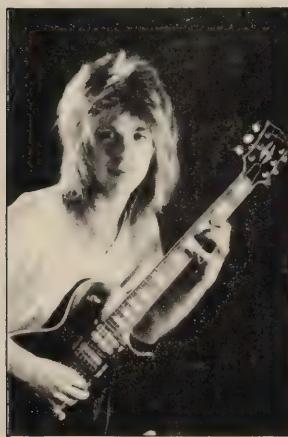
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Too many times the pages of **Hit Parader's Mail Dept.** are graced with sheer stupidity. Many letters are boring, prejudiced, opinionated and/or ignorant.

The only hope for metal now is for more bands to concentrate on their music instead of their image. Kids are overexposed to made-up posers who preach degeneracy and party, party, party. But soon the Motley Ratt well will dry out and it will be up to the new bands to carry the standard.

John, A Concerned Musician

I have just one thing to say, Dio will rule the world forever!

Skippy Throckmorton  
Bowie, TX

Not long ago we attended the Rock Auction for Multiple Sclerosis held in Houston, TX. Joe Lynn Turner and Jon Bon Jovi were on hand as auctioneers. It was heartwarming to see our favorite music personalities take time out of their busy schedules for this worthy cause. Unfortunately Jon Bon Jovi and Richie Sambora displayed terrible "chip-on-the-shoulder" attitudes, which completely wrecked our image of Bon Jovi. But Joe Lynn Turner was everything we thought a star should be: kind, considerate and very special. He took time to linger with us for a while, signing autographs and giving each of us a special hug and kiss. Thank you, Joe Lynn Turner. Please don't allow anything to change your wonderful personality; it's perfect as it is.

Diana and Mary Rendon  
Sugar Land, TX

Why are the radio stations not playing heavy metal? How can a band like Metallica or Judas Priest have a Top 20 album and not be heard on the radio? You would not believe all the people that like heavy metal. Can you please tell me if there is a radio station anywhere that does play metal so I can move there. I miss my heavy metal. Thank you.

A Hit Parader Reader For The Last 3 Years

One question for David Lee Roth: "Where have all the good times gone?"

Just Wonderin'  
Lexington, NY

If Tony Iommi showed his bandmates more respect and gave them some credit, he might be able to keep a lineup for more than two weeks.

Tom Moran  
San Angelo, TX



Ronnie James Dio: Will he rule the world forever?

Mark Weiss

Bravo to HP for the great article on Led Zeppelin. John Paul Jones is not the only one who would love to see the Zep get back to do an LP and tour. I would too.

Jon Novak

A couple of days ago, my life was one mess after another; my girlfriend got pregnant, my best friend was moving and the band I was in broke up. I was ready to end it all. So I decided that at least I'd die rockin'. I put on Keel's *The Right To Rock* (Side 2), picked up a razor and slapped on some headphones. Something happened though. Listening to the record was the pick-me-up I needed. In the next two hours my girlfriend called and said that her doctor got her and another girl confused. My best friend said that he wasn't moving after all. And two guys from my old band wanted me to be the guitarist/vocalist for their new "all-star" group. Thank you Keel for turning my life in a better direction. Keep rockin'.

David Harris  
Mulberry, FL

My best friend and I play together in a heavy metal band. Recently my girlfriend and I were planning to double date with him and his girlfriend. These plans were quickly eliminated when his girlfriend's father said he "would not tolerate his daughter going out with two heavy metalers." Close-minded people like this cause more trouble than the people who make the music. If these people would take the time to



Led Zeppelin: Our readers would like to see them reform.

listen before they condemned, they might find that we're alright after all.

Dave Calhoun  
Oldtown, MD

Ozzy and Jake copped a riff off of Metallica's *Ride The Lightning* LP. Listen to Metallica's *The Call Of Ktulu* then listen to Ozzy's *Killer Of Giants*. Also check out the opening riff of *Fool Like You*. It sure sounds a lot like W.A.S.P.'s *Wild Child*. What's going on here?

Paul Yturriago  
An Observant Headbanger

I wish you would stop printing letters from idiots who like devil music from bands like Venom, Slayer and Motorhead. Wise up. Bands like Crue, W.A.S.P. and Dokken rule.

A True Metal Fan  
McKeesport, PA

Two days ago, I put three of my Metallica albums on the desk in my room. Then I went to the bathroom. When I came back, my desk was broken. Do you know why? Because those Metallica albums are very heavy!!

Nizz Rifai  
Jakarta, Indonesia

In case he's reading this, I'd do anything to be alone with James Hetfield for five minutes... Better make that an hour. (Heh! Heh!)

Dawn Day  
Chicago, IL

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*Tim Payne*  
Salt Lake City, UT

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*Hector Pulles,*  
New Iberia, LA

I took eight months of instruction in a similar method prior to sending for your course, but there were still things I didn't understand. Your course has shown me what I wanted to know. Even the first few tapes made a noticeable difference in my delivery, not to mention my endurance. I can't believe how fast I am improving, and neither can my band! Thanks for a worthwhile product. My old teacher charged \$20.00 per hour, and for the cost of three lessons, you gave me everything I need to know to be a major talent. Thank you very, very much!  
*Vince Byars,*  
Colusa, CA

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This is a great magazine, but I'm tired of hearing about the rift between David Lee Roth and Van Halen. Why don't they shut up and start playing like real groups. Judas Priest are the real kings of heavy metal.

John "Swingman" Wiley  
Kearneysville, WV

I am a massive Crue fan. Most of your issues have centerfolds of Vince Neil and Nikki Sixx, which are good. But don't forget the other two forces, Tommy Lee and Mick Mars. Why don't you put a centerfold of Lee and Mars together for once?

#1 Crue Fan  
Allan Smith

Why is everybody giving Stryper such a hard time? What they're doing isn't easy. What's so bad about Christianity à la rock? Bands like Trouble, Barren Cross, Bloodgood and Stryper are true metalheads with something important to say. There's more to life than sex, drugs and rock and roll; there's the one who created it all!

T-H

Please lay off the articles on Ratt, W.A.S.P., Ozzy, Dokken, Van Halen and the rest of the groups who appear in every issue. Print some articles on Anthrax, Blue Cheer, Bad Company, Tommy Bolin, Alice Cooper, Exciter, Lizzy Borden, Megadeth, Poison, Sweet Pain, Venom, Talas, Steppenwolf, and most of all an article on the greatest of all time — The New York Dolls.

Sick Of The Same Articles  
Diamond, MO

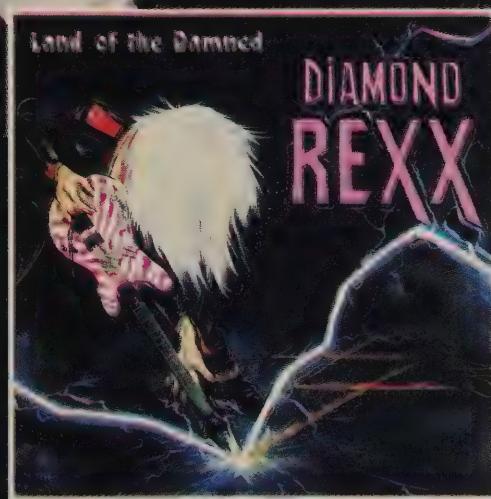
Why haven't Dokken been on Hit Parader's cover? They're just as good as the Crue, Ozzy, and Maiden. They deserve a cover because of their successes with *Tooth And Nail* and *Under Lock And Key*.

Michael The Dokken Headbanger  
Stormville, NY



Dokken: Potential coverboy

# There's no turning back from the Land Of The Damned



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# IRON MAIDEN

Rock Hall



Iron Maiden (left to right): Dave Murray, Adrian Smith, Bruce Dickinson, Steve Harris, Nicko McBrain.

## Time After Time

### Maiden Metal Machine Cement Position Atop Rock World With *Somewhere In Time*.

by Jodi Beth Summers

If you look on the inside sleeve of Iron Maiden's 1983 LP, *Piece Of Mind* — way below the photo of Martin "Black Night" Birch and Derek "Dr. Death" Rigs, after the lump of people Iron Maiden wanna thank and right before their very special thanks to Clive Burr — you'll find emblazoned in gold letters "No synthesizers or ulterior motives."

Back in those days, Bruce Dickinson, Steve Harris, Dave Murray, Adrian Smith and Nicko McBrain were proud of Maiden's "blast it 'til your ears bleed" guitar style. They were loud, they were raucous, their music was just this side of overbearing and they were damn thrilled with that, thank you. But time goes on and creativity prompts change, an urge which has lately been running rampant through the metal field. It's hit the likes of Van Halen, Judas Priest and Quiet

Riot. In fact this bug seems to be reaching epidemic proportions as metal mavens are smoothing their munch, crunch, out-to-lunch style to more socially acceptable, female-appealing sounds. To put it bluntly, Iron Maiden's eighth release, *Somewhere In Time* actually has a bit of melody amidst their mega-watt clatter.

"Do you really think it's a big change?" asks Bruce Dickinson, the man whose lungs are so powerful he's been nicknamed "the air raid siren." It's early in the day and Bruce is comfortably sprawled out on the cream-colored couch in his publicist's living room.

A big change? You bet. Maiden, who on former LPs had nary an inkling of what could be called "melody" now have one very listenable album. *Somewhere In Time* is something you can play in your car without crashing into the next tree while you're keeping time to the music.

"I suppose you're right," Bruce admits. "Mind you, we didn't want to affect our sound, we were perfectly happy with it. We just wanted to make our style better. We've been using sound effect tapes now for ages — spoken voices and all kinds of things showed up on the *Powerslave* album — so it's not like we have a moral objection to non-guitar sounds. But the problem's always been how do you do it live without bringing in a keyboard player? We always said we didn't want to get stuck having a man under the stage."

"Fortunately this new technology came out where it's now possible to get all the sounds you want on a guitar or a bass. We liked that, and when we went into the studio we had a few places in the songs that we wanted to use that technology. Mainly it's the guitar synth that people hear on *Somewhere In Time*."

That twinge of melody that comes seeping through tracks like *Loneliness Of The Long Distance Runner* and *Wasted Years* is partly guitar synth. But Maiden didn't stop there. An orchestral tympani section was put on an emulator for the song *Alexander The Great*, Harris plugged in the bass synth lines Adrian and Dave were using and, believe it or not, the ultimate purist of the group, McBrain, even added a bit of drum machine.

"Nicko was really averse to using a drum machine. So we told him, 'It's not actually a drum machine, it's like hitting a keyboard with a pair of drumsticks.' He played with it for a while and grew to really love it," declares Bruce, chugging some coffee to raise his adrenalin level.

"It's a very exciting prospect to branch out into different sounds without losing our edge. The synths are there, but they're complementary to the main thing, which is still the guitar. There are one or two bands who have used synths a bit heavy-handedly. They've just gone SPLAT!, synthesizers everywhere. And the sounds they've gotten are pretty unimaginative, like the ones you can get off the shelves at K-Mart. It takes a great deal of time to get the synths to blend properly so they're not too prominent."

It seems almost everyone in Maiden has found some sort of new toy to play with and expand their style — everyone except Bruce that is. He's always preferred unadulterated vocals and proudly proclaims that on 90 percent of *Somewhere In Time*, there's no double tracking. "The only time we ever did any double tracking on the vocals was for effect," he states proudly.

---

*"I used to be able to sing the blues. But I'm making too much money now."*

---

"In fact, there's a lot more singing going on during this album, as opposed to just running up and down scales. The last track, *Stranger In A Strange Land* has a bit of blues in there. I used to be able to sing the blues years ago, but I'm making too much money now," Bruce laughs cheerily.

Although Bruce shrewdly avoided a vocal synthesizer, he did play with an effect which still gives him a good laugh. The human air raid siren took his vocals one step further by bellowing into a trombone microphone.

"On this album, I sang into a microphone that's normally used for recording trombones," Bruce smiles. "While we were recording the vocals, a woodwind section came into the studio and the trombone guy was hunting for this microphone to go with his horn. He didn't spot it because it was all set up for my vocals. So, he's hunting around, going, 'Where's the trombone mike?' And I'm singing into it."

Bruce is grinning. Not only did he have a great time making the album, he's now having an even greater time telling about it and carrying his enthusiasm to the audiences on Maiden's-now-traditional mega-mileage tour.

Bruce is also aware that he and Iron Maiden are in an enviable position. In these post-boom days where many metal bands have passed their peak and are simply trying to maintain their audience, Maiden has yet to reach their zenith. Indeed, there are still untold number of virgin Maidens out there waiting to be conquered. □



Bruce Dickinson: "There's a lot more singing going on this time."

Photo: David Redfern

Steven Tyler

# AEROSMITH

ABC HIT PARADE

# The Plain Truth

## Steven Tyler Speaks Out On Drugs, Burn Out, And Rock & Roll.

by Andy Secher

A few months back **Hit Parader** ran an item in Heavy Metal Happenings indicating that Aerosmith had to cancel the final leg of their **Done With Mirrors** tour due to vocalist Steven Tyler's health problems. Well, we admit it, we were wrong — and we're damn happy about that! While a number of supposedly well-placed sources swore that life on the road had worn Tyler down, a recent talk with Steven put to rest any questions about his well being. Here's the man himself explaining how such negative rumors might have gotten started in the first place.

**Hit Parader:** Steven, let's get one thing out of the way. Is there any truth to the stories that your health caused the premature end of the **Done With Mirrors** tour?

**Steven Tyler:** Absolutely not. The tour was cut short because our nerves were shot. We had been out for six or seven months. If we've learned one thing from the past, it's that if you feel like you're starting to get burnt, get the hell off the road. You're not gonna do yourself any good by staying out there. That's when problems erupt between people, and we were determined to avoid that.

**HP:** We know that you have, however, had some drug problems in the past. Are those behind you now?

**ST:** One of the things I'm very proud of is that I haven't done any blow in over a year now. And let me tell everyone that cocaine is the devil's drug. There was a point in my life when I was doing so many drugs that I had to go away to a place just to learn how to live without them. What got me through was realizing that I actually had the strongest drug in the whole world in my back pocket — Aerosmith. Music is the most powerful drug in the world. People listen to their favorite song when they get up in the morning and that can make their day.

**HP:** You obviously feel very strongly about drug prevention.

**ST:** Damn right I do. It's a national nightmare. We're doing a series of anti-crack benefit shows, and we'll do anything we can to make the kids aware of how bad that shit is. It will kill you. Hopefully they'll listen to someone like me — I've been there; I know, and if I can help just one kid avoid that trap, that devil, then I feel like I've done something worthwhile. Life's so much better now that I've cut out the blow, you wouldn't believe it.

**"I'm very proud that I haven't done any blow in over a year."**

**HP:** Let's move on to some happier things. Aerosmith seems to be hotter than ever due to your participation in Run-DMC's video for *Walk This Way*.

**ST:** Yeah, that video is so great because it knocked down so many walls, literally and figuratively. The guy who put the video together was a genius when he decided to have me knock down the wall between us and Run-DMC. It was very symbolic. So many walls are put up between white and black, between heavy metal and rap, between what MTV might normally play and what they're playing with

a video like this.

**HP:** It looks like you had a lot of fun making that clip.

**ST:** We did, but talk about burnout! We flew into New York on a Wednesday night and shot all day Thursday and all day Friday. It added up to 28 hours that we're working in a 48 hour span. I really enjoyed doing that video with Run-DMC because they have the same kind of attitude Aerosmith had when we first started out. In fact, I told them I hoped that clip would help them get their foot in the door, and that's the quote I keep hearing them use. It's strange because that's what I always said when we were beginning — just let me get my foot in the door, and I'll have it made. have it made.

**HP:** We know that you've almost completed work on the new album. What can you tell us about it?

**ST:** We went back to our old way of working this time, which is basically locking ourselves in the studio and cutting out any distractions. That way, when an idea hits us, we're there to put it down. Hell, I've gone back to sleeping in the studio. We bought a new state-of-the-art Akai board, and we've got some incredible new ideas down. The energy's there, the music's there — it's all there.

**HP:** Is it easier recording this time since you already have an album with the reformed band under your belt with **Done With Mirrors**?

**ST:** It's never easy making an album. It's fun; we enjoy it, but it's never easy. But we went in with four great songs which didn't make it onto the last album, so with that as a starting point, we knew this record had to be great. Then we really opened up and the material really started coming out of us. It was fantastic. All I can say is that this is a classic Aerosmith album.

**HP:** Do you expect you'll keep your next tour shorter to avoid the burnout you suffered this time?

**ST:** You never know when burnout's going to hit. Sometimes you can go for months, other times it gets you real soon. But we have the option of slowing down when we feel the need. That's why we schedule the tour in so many legs. What we can't afford to have happen is for people to assume something's wrong with the band or with me if we decide to drop a leg from the tour. I feel great, the band's doing fine, and just don't believe anyone who tells you differently. □

# heavy metal HAPPenings

by Andy Secher

Ross Marino



Kiss' Gene Simmons: Delays continue to plague their recording efforts.

It now appears certain that Def Leppard's eagerly-anticipated (and long overdue) new album will finally be out next month. The band has been putting some "final touches" on the disc over the last few weeks, and they seem quite pleased with their latest vinyl venture. Keep an eye out for the song *Don't Give Me Love And Affection*. It's a killer.

\*\*\*\*\*

Kiss continues to delay the release of their next album. Originally slated for a November 1986 appearance, the disc first was pushed back to February, then further delayed to May. For their part, the band members remain vague as to the reason for the schedule changes, but bassist Gene Simmons said creativity certainly wasn't the problem. "We always have plenty of material ready," Simmons said. "In fact, if we have a problem, it's deciding on which songs to record and which ones to pass on."

\*\*\*\*\*

Lovely Lita Ford is preparing to get back in action with the help of a somewhat surprising friend — Motley Crue's Nikki Sixx. For those who don't know, Nikki and Lita used to be quite an item about five years ago before career and personal pressures drove them apart. But now it seems that the hatchet has been buried and Nikki has written a couple of new songs for Lita's next album. "Nikki's a good friend," Lita said. "What's in the past is in the past, and it's just good to have him around to help a bit."

\*\*\*\*\*

Jon Bon Jovi reports he's having "the time of his life" as he begins his first headlining tour of the U.S. "It's really crazy out there," he said with a grin. "I thought the women were aggressive when we were opening, but now they're practically throwing themselves at us. Now, I'm not saying that we're complaining, but it never ceases to amaze me what some people will do to meet someone who plays in a rock and roll band."

\*\*\*\*\*

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\*\*\*\*\*

Motley Crue promise that the road show accompanying the release of their new album "will be fucking incredible." Sources close to the band indicate that over \$2,000,000 has been spent on new costumes, props and gear. In addition, the concept for the group's live show is supposedly so totally outrageous that their record company has begged them to tone it down to avoid potential problems in

the more conservative markets. "We always do what we want," drummer Tommy Lee stated. "If some people don't get off on it, that's their problem."



## Letter Of The Month

Dear Mr. Secher,

I'm really bothered by something. I recently went into a store in town to buy the new **Hit Parader** and they told me they weren't carrying the magazine anymore. In fact, they said not only weren't they carrying **Hit Parader**, they weren't carrying any rock and roll publications. I was shocked. I had just come from school, and we had been studying the Constitution and the Bill Of Rights. I was under the impression that we lived in a country where censorship wasn't tolerated and that we were supposedly better than the Nazis or Communists who burned books and prohibited free speech. I guess I was wrong.

L.M.  
San Antonio, TX

Dear L.M.,

Your fears are shared by many other Americans who see a few religious zealots trying to foist their fundamentalist ideals on the rest of the country. Thankfully, many clear-minded thinkers have seen the potential dangers of this and have moved into action to stop the problem before it gets out of hand.

Motley Crue's Vince Neil: Have they already spent over \$2,000,000 on their new stage show?

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LED ZEPPELIN RUMOR OF THE MONTH: Okay, we know you're getting sick and tired of reading the maybe-they-will-maybe-they-won't stories about Led Zeppelin. So are we. To the best of our knowledge, the recordings the band have made over the last year will eventually end up on some piece of vinyl somewhere. When that will be, and whether the band will tour behind it remains uncertain.

\*\*\*\*\*

Members of Deep Purple were reportedly a bit upset when advance copies of their latest album began making the rounds at certain radio stations weeks before the album was scheduled for release. What bothered the band most was the fact that certain tracks on the tape had not been mixed in their final form. The band managed to stop any advance playing of the tape by promising no cooperation with any station that played the pirated tape.

\*\*\*\*\*  
Will the other members of Van Halen be appearing on the one solo LP that Sammy Hagar still owes Geffen Records? It now appears that Edward Van Halen may be producing the LP. "Nobody's certain what Sammy's going to do for that album," a VH spokesperson explained. "But he's a proud guy; he's not going to allow any piece of shit to be released with his name on it."

\*\*\*\*\*

Helix's Brian Vollmer reports that the band has begun work on their new LP, using the Metal Works studio in Toronto owned by fellow Canadians, Triumph. "We know this has to be a really spectacular album for us," the blond vocalist said. "We've slowly been building up our following over the past couple of years. Now's the time for us to take it all the way. We think the songs on this album can do it."



Deep Purple: Pissed over premature release of *House Of The Blue Light*.

\*\*\*\*\*

Keep an eye out for Judas Priest's new live album — a two-record set that captures the best moments of their Fuel For Life world tour. "We've really been working hard on making this a very special collection," vocalist Rob Halford explained. "We've gone through hours of tape to find just the right songs — the ones that really capture the magic of the last tour. We just hope the fans enjoy hearing it as much as we enjoyed making it."

\*\*\*\*\*

Iron Maiden reports that traveling with their streamlined *Somewhere In Time* stage set has made their lives a lot easier. "The last time, we took everything as far as it could logically go," vocalist Bruce Dickinson said. "It was getting to the point where it was overshadowing the music a bit. That's why we wanted to take everything back to a more reasonable stage this time. Thankfully, it's worked out very well." □



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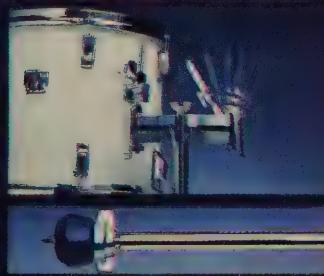
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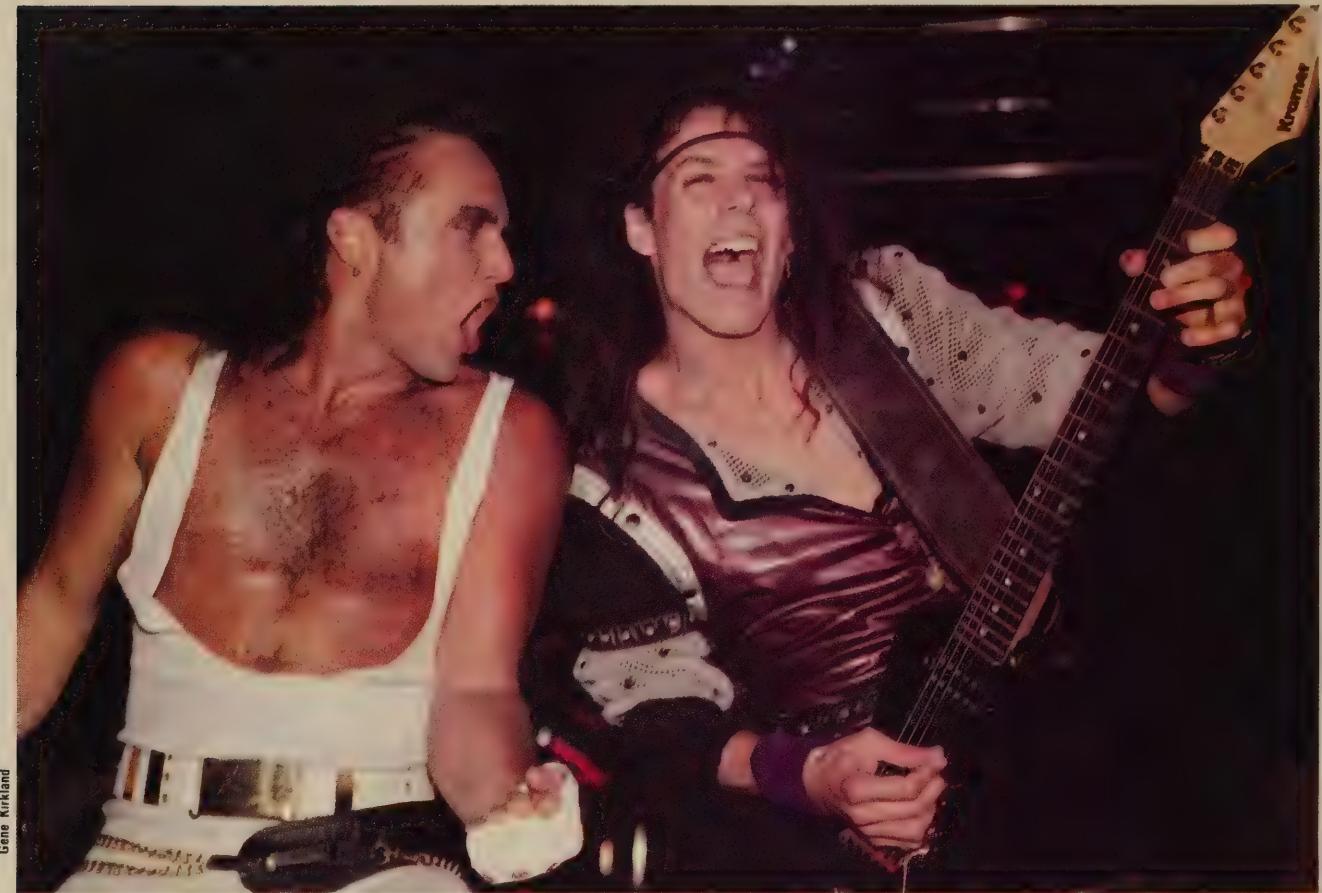


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# QUEENSRYCHE

## A NEW ATTITUDE



Gene Kirkland

Geoff Tate (left) and Chris DeGarmo: "I hope we don't become too jaded."

## Regal Rockers Continue World Tour In Support Of *Rage For Order*.

by Adrienne Stone

When I enter his publicist's office, Geoff Tate, Queensryche's crystal-voiced vocalist, points to the image of Lily Munster plastered on my T-shirt and says, "Wow, Lily. She was my first love." The self-professed cable cult-show fan gushes his admiration for the '60s comedy/horror series, "I still watch it whenever I'm home." He stops to reflect a moment. "Except, I don't have a home anymore. I had to give it up when I went on tour."

Such is one of the sacrifices Geoff has had to make since Queensryche's rise from club status to last year's opening-act slot for AC/DC and Ozzy to this year's coup as headliners. "But I refuse to live in a capsule," he maintains, "I have my periods when I don't associate with people for a while; I need to be by myself to write and pursue personal things. But people are a great inspiration. I love being able to talk to people about what we do and what they do. You know, you gotta maintain a

balance. You can't become so insulated that you only exist in a small area or you're not living."

The tall, well-dressed (Miami Vice-style) singer leans back in his chair and lights a cigarette. He reflects for a moment on all the changes the band's success have made on his life. "Well, first of all," he begins with a grin, "people recognize me no matter what I do. I mean, I've gone out with completely greased back hair, sunglasses, a beard, a pair of Levi's and bare feet and some

guy comes up to me and asks me for my autograph!" He shakes his head and laughs, "I don't know how the fans do it!"

What about when the band is traveling — does he find that hard to adapt to? He fixes his steely blue eyes on me and says, "Let me tell you, in a rock band, you're the perfect example of people being prejudiced against you right off the bat. You go into these hotels and people go, 'It's a rock band — Oh, no! The place is gonna be destroyed! There's gonna be

debauchery and all these wild goings-on! So, we kind of look at ourselves as rock and roll ambassadors. We try to treat people decently, we try to be nice, we try not to inflict damage on other people's space. When you travel to another country, you should be conscious that people are judging you by your behavior."

The most difficult aspect of his world traveling, Tate says, is the climate. "Being a singer, everything affects me." Pointing to his cigarettes, I ask why, then, does he smoke. "Well," Geoff drawls, somewhat embarrassed, "It's a bad habit. It's this oral fixation us singers have." Another vice which has gripped Geoff and his bandmates Eddie Jackson, Michael Wilton, Scott Rockenfield and Chris DeGarmo — is their overwhelming desire to go on spending sprees. "I spend less now than I used to," maintains Geoff, "but when we first started touring overseas, we had suitcases and suitcases of stuff! Everyone was like, 'Oh, look at this! I just gotta have this Eiffel Tower ashtray!'" He giggles at the thought. "But, the more you travel, the less you need."

Although Geoff is, in his own words, "enjoying every moment of touring," he is quick to maintain that there are an equal number of pitfalls in the lifestyle. The manner in which he avoids these is "by maintaining a balance and keeping a handle on reality. A lot of times musicians are insecure people. That's why they get into this business, because it's such an ego trip. And, in a way, by forcing yourself to do something as well as possible, you're beating all those insecurities. Sometimes you can get in front of thousands of people, but you can't deal with them one on one."

For these reasons, the "Bride of Frankenstein"-coiffed Tate mingles with fans as often as possible. He travels, on his own, to other countries, in an effort to widen his personal horizons. And he uses these experiences to assist in the writing of lyrics. As he points out, "I'm into the idea of a 'one world' sort of mentality. One thing fascinates me about the United States is that every race in the world lives here and we all do our best to get along. If we can

do that, the whole world can too."

It's this open-minded attitude which has carried Queensryche through the tumultuous years in which they were trying to find their niche in the rock world. Along the way, they've picked up some key methods of ensuring their way to success. One, says Geoff, is "by being spontaneous. Everything is so controlled and calculated these days. We try to avoid that; so

we change a few things in the set every night." And two, by looking ahead to their future. Says Geoff, "I hope I don't become too jaded. This is an awful business, yet it's a wonderful business as well. It's just really tough when you have to combine art and business to make a living. If you didn't have to make a living at it, you could do anything and be entirely happy. But whenever you meld those two ideas

together, there's a compromise, and that takes a while for some people to accept and learn to use to their advantage. I think that's one thing we've learned over the years," Geoff nods, "we're not so idealistic anymore. We just go out and do the best we can."

Worth giving up your home for? Geoff stares out at the New York skyline. "Yeah," he says, displaying a toothy grin, "definitely worth giving up your home for!" □

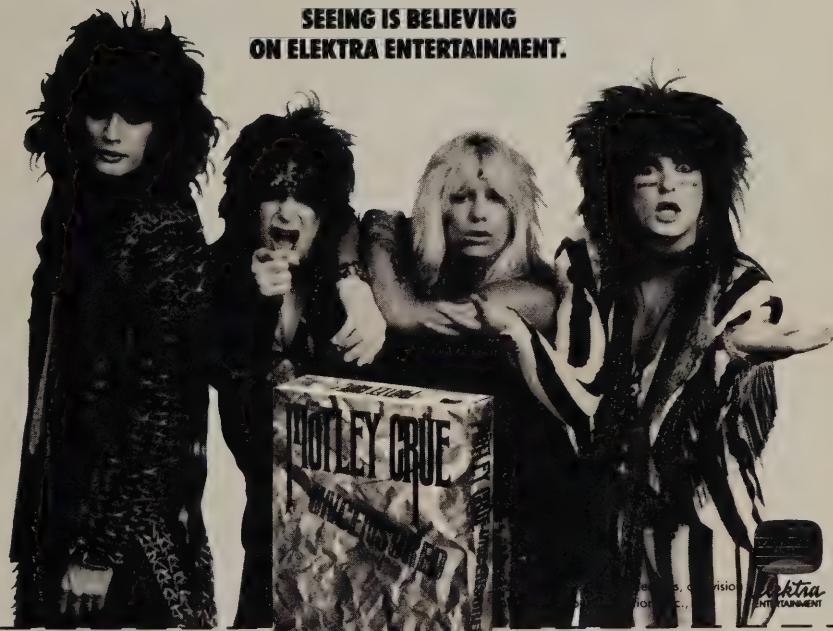
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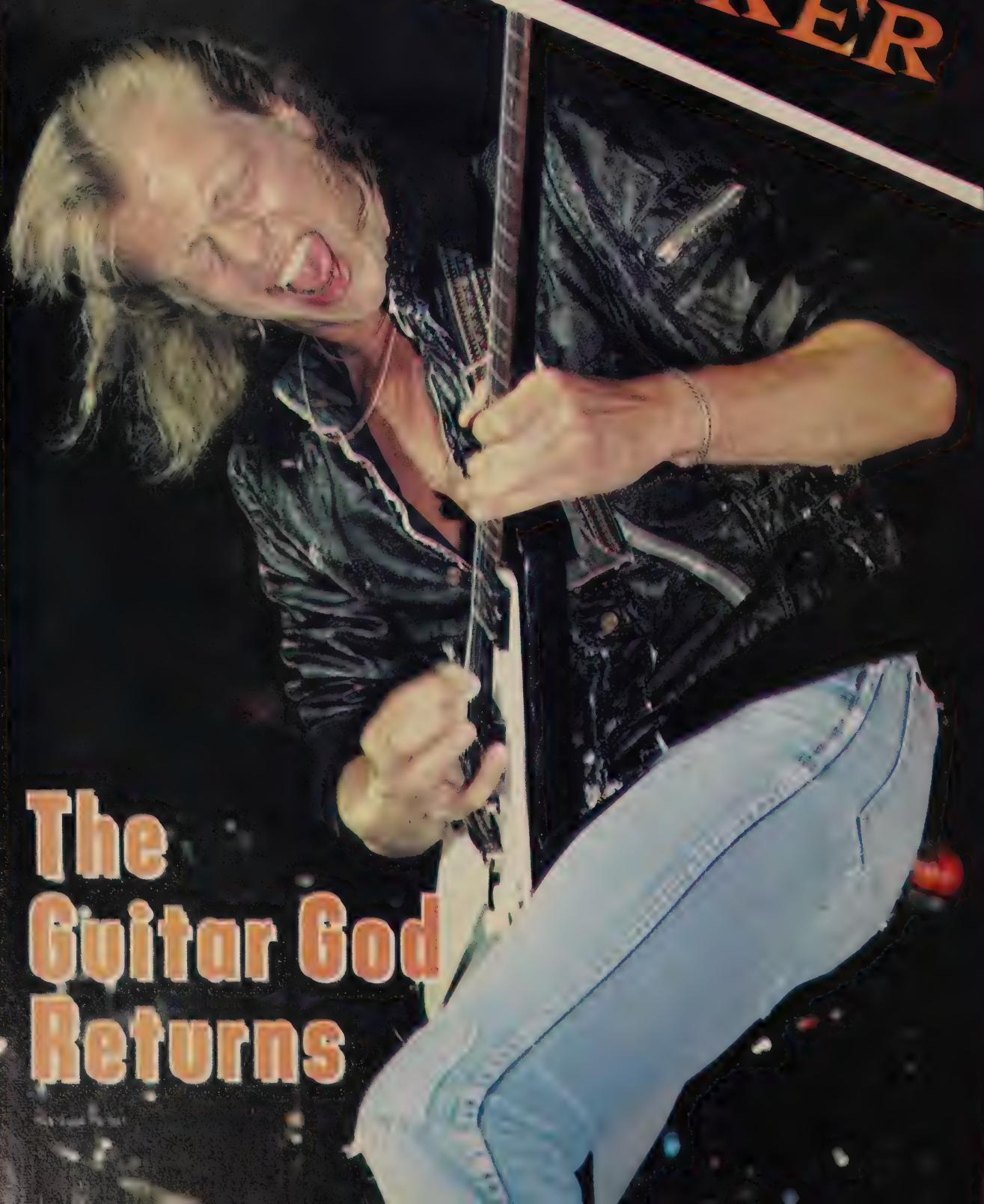
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# Former Scorpions And UFO Axe Slinger Takes Aim At Solo Success.

by Andy Secher

The term "guitar hero" is bandied about with incredible ease these days. Often it seems that anyone who has cool hair and can play a lead break without stopping is labeled a guitar god by some overzealous member of the rock community. Amidst this overkill, however, exist a few true guitar heroes, men whose skill is so prodigious that their talent outshines that of their six-string compatriots. Such is the case with Michael Schenker, former member of the Scorpions and UFO, who in recent years has been attempting to carve out his own place in the hard rock hierarchy. Recently, we traveled to Budapest, Hungary, to have a leisurely lunch with Michael and his new vocalist, former Grand Prix frontman Robin McCauley, and talk about his new band and life as a guitar hero.

**Hit Parader:** Michael, how do you react to the term "guitar hero?"

**Michael Schenker:** When I was in UFO and we played a place where we were very popular, like Chicago, I would see signs that said, "Schenker is God." I would start to shake; I didn't like it at all. Later, even though I still didn't feel comfortable with signs like that, I began to realize that my whole life has been dedicated to making myself the best guitarist I can be, so if people acknowledge that, I should feel very honored.

**HP:** Do you think it's possible that the recognition you've received as a guitarist has slowed down MSG's acceptance as a band?

After all, the Michael Schenker Group has gone through an incredible number of lineup changes. **MS:** I think it has hurt me in that regard. I've changed my priorities now. I still want to be the best guitarist I can be, but my new aim is to make it in a group format and show what I can do to a wider audience. With Robin in the band now, the audience will have another person to focus their attention on, and that will be good. They will listen to the songs instead of just waiting for the gui-

tar solos.

**HP:** How did this version of MSG come together?

**Robin McCauley:** Michael showed up at about the third live show that Grand Prix played in Europe, and he mentioned that he liked the way I sang. That was two or three years ago, and we stayed in touch over the years. Then about 18 months ago, after I left Grand Prix, I was working with Chris Glenn — one of Michael's former bass players — and Michael heard some of the music we were making and liked it. So last January we hooked up, just to see if we have a new record filled with what we think are excellent songs.

**MS:** I tried about 15 singers before I started working with Robin. The test was that each of them had to come to our rehearsal studio and sing six songs with the band. Then there was one song which just had a basic structure; no melody and no lyrics. They had to write a melody and lyrics overnight. Robin proved to be the best both vocally and creatively.

**HP:** We heard that you were working with your

brother Rudolf of the Scorpions at that time.

**MS:** Yes, I was staying at his house. He has a new recording studio there, and I was working in one room, the Scorpions in another. It was great to have Rudolf around to discuss new ideas and help get the band going in the right direction. He heard the vocalists we were trying out, and he would offer his opinions — which was wonderful. And he helped us do some of our first recordings for this album.

**HP:** How do you react to people who say that the previous Michael Schenker Groups weren't that successful because they didn't write good songs?

**MS:** I'd agree with them. (laughs) I've always written very good music, but I've never been that good at writing a "logical" song. By that I mean a song with an obvious beginning, a hook, a solo and an ending. I was always more interested in writing music that I viewed as challenging to play and which really wasn't designed for the commercial market. I was always determined not to compromise for anything. I don't view what we're doing now as a compromise, but with the new lineup, we are writing better songs. Our chemistry is excellent.

**RM:** We've been able to bring together good songs and Michael's incredible guitar talent. Together they work extremely well.

**HP:** How difficult was it to get material ready for the new album?

**RM:** We worked very hard — about ten hours a day. But by doing that we were able to finish off about one song a day. We were in a situation where we needed to produce a great deal of material in a hurry for the album. So we did it and found that by working as hard as we did, the material had a cohesiveness and power that it might

have lacked if we had worked at a slower pace.

**HP:** Michael, there has been a new generation of guitarists in the last few years, people like Yngwie Malmsteen, Jake E. Lee and George Lynch. How do you view people like that in terms of their guitar skills?

**MS:** I think Yngwie's technique is simply incredible. What gypsies play on the violin, he is playing on the guitar, and nobody has done that before. He's so fast — and since I've worked all my life to be as fast as I can be, I obviously admire that. I was a little disappointed with the stuff he played in Alcatraz because he wasn't really playing within the framework of the music, but on his own he's great. He's like Billy Sheehan, the bassist with David Lee Roth. Billy and I had tried to work together a few years ago, and I think he's just amazing. But he's almost too good to be part of a group. He should just be a special attraction at a rock and roll circus.

**HP:** What do you think of the so-called West Coast guitar school started by Edward Van Halen, where there are lots of "hammers" and fast technique?

**MS:** I don't like that technique very much. It's nice to hear occasionally, but to me it's more of an effect than guitar playing. I believe that a guitar string must be struck with a plectrum to give off the proper sound. When the guitarist starts to use two hands on the fret board, the result sounds too much like a keyboard for me. That technique is fun, but it's not really guitar playing. It's like when I used to play with my feet when I was practicing at home. I got some very interesting sounds, but I never viewed it as something people would pay to see. The world still isn't ready for the first foot guitarist. □

# Waysted

## British Bashers Once Again Set Out To Conquer America.

by Rick Evans

Pete Way is a survivor. During his 15-year career, Waysted's founder/bassist has seen and done it all — first as UFO's charismatic bassist during their mid-70's heyday, then briefly as a member of Ozzy Osbourne's touring ensemble, then even more briefly in Fastway, and most recently as the leader of his own heavy metal unit. But Pete Way's musical history only tells part of the story. This man has survived more than years on the rock and roll trail; he's survived the other hazards of the lifestyle as well.

"I've always enjoyed having a good time and lifting a few pints," Way explained with a cockeyed grin. "I guess for some Americans, understanding the British attitude toward life is a little difficult — but we have the same problem with you. For us, sitting in the bar and enjoying a few drinks with friends is one of life's great pleasures. I don't think there'd be a Britain without that attitude, and let's just say I'm very, very British."

While Way's distinctly British offstage demeanor has led to his share of problems, it has also helped him serve as the musical backbone for some of the finest rock ever produced. Though UFO never received their due in America, many rock pundits consider that English quintet (which, in a radically different form still exists today) the founders of the melodic metal sound which has since influenced the likes of Def Leppard and Iron Maiden. Way looks back on that era of his life with fondness, but few regrets.

"We had a great time," he said. "Looking back, a lot of it seems to be a blur, but it will always remain one of the greatest times of my life. I really don't think much about our past difficulties breaking in America. I know UFO should have been one of the biggest bands in the world, but somehow we missed out on that opportunity. Hopefully, we can avoid some of those problems with this band."

Judging from the success of Waysted's latest LP, *Save Your Prayers*, Way may have finally hit on the right formula for achieving mass success on this side of the Atlantic. Featuring the stellar guitar talents of another former-UFOer, Paul Chapman, on tracks such as *Walls Fall Down*, *Singing To The Night* and *Heaven Tonight*, Waysted's sound is rough, rugged and memorable.

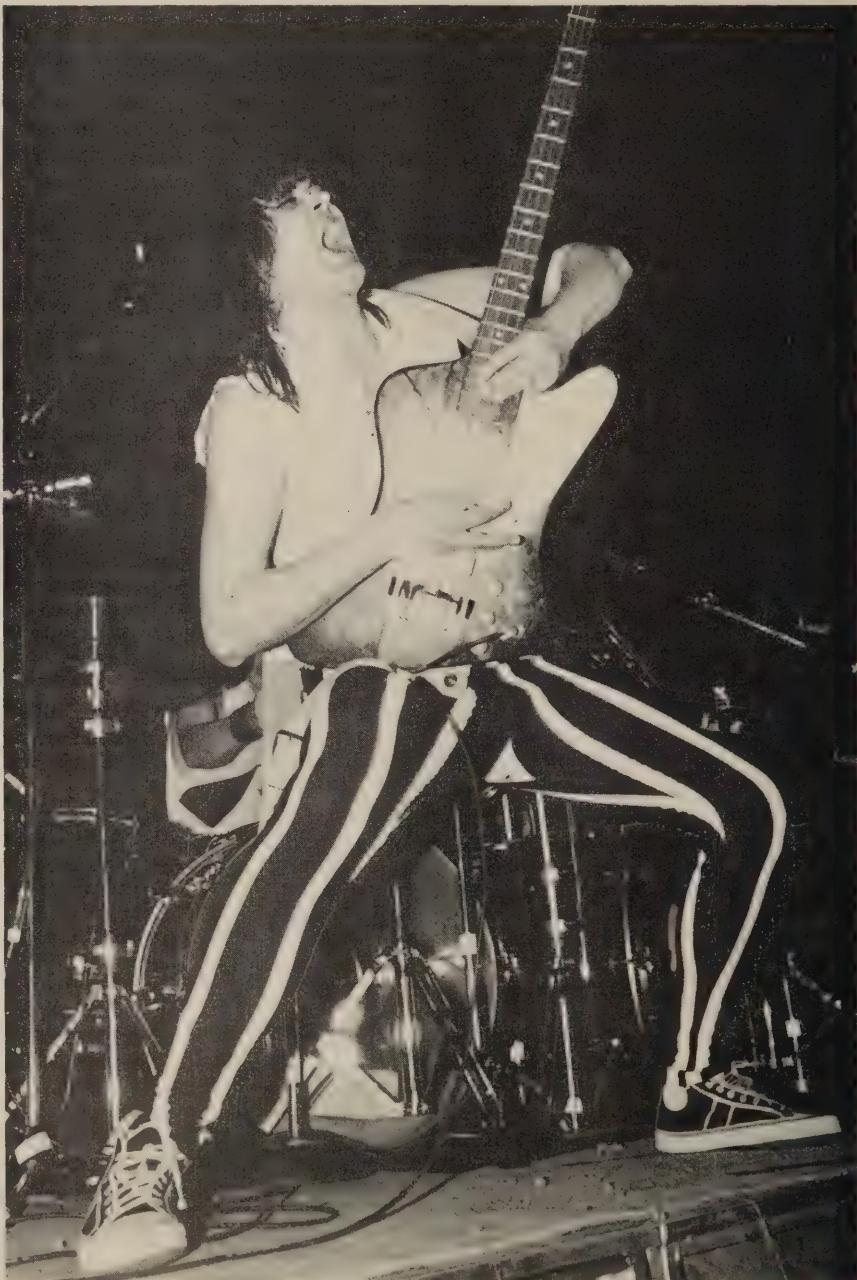
"We've matured a lot on this record," Way explained. "I think we always had the right ingredients in this group, it was just a question

of how best to utilize them. Now we feel like all the pieces are falling into place. It took us quite a while to get this album together, but because of that, the material is very strong. In today's rock world more than ever, a band can't just

make it on image or reputation — you've got to have the music to back it up."

Now that *Save Your Prayers* has established Waysted's reputation in America, Way hopes to bring his band of merry men to these shores for their first U.S. tour in three years. Although touring is a very expensive proposition these days, Pete knows that to achieve true international success, a tour of America must be undertaken.

"I've spent enough time in America over the years to know exactly how much time and effort it takes to make a tour of the States work," he said. "With UFO, we toured our asses off on many occasions, and it helped in certain markets. This time we can use the foundation we've built up over the last few years in Waysted and hopefully move on from there. I'll never give up trying — as long as I can still walk, I'll be out there slogging away." □



Waysted's Pete Way: "I've always enjoyed having a good time."

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THIRD STAGE	[MCA]
*CHICAGO 18	5 3 7 3 5
[WARNER BROS.]	
RANDY TRAVIS	7 4 0 4 6
Storms Of Life	[WARNER BROS.]
*TINA TURNER	1 3 3 3 3
BREAK EVERY RULE	[CAPITOL]
*RIC OCASEK	4 4 6 3 4
This Side Of Paradise	[GEFFEN]
THE CARS	5 3 7 0 2
GREATEST HITS	[ELEKTRA]
*BENJAMIN ORR	5 2 4 0 6
THE LACE	[ELEKTRA]
ALABAMA	2 0 2 4 7
GREATEST HITS	[RCA]

HUEY LEWIS	5 4 5 7 0
FORE!	[CHRYSALIS]
LIONEL RICHIE,	3 4 5 4 1
Dancing On The Ceiling	[MOTOWN]
*STEVE WINWOOD	5 3 2 7 1
Back In The High Life	[ISLAND]
THE JUDDS	5 4 2 6 5
ROCKIN' WITH THE RHYTHM	[RCA]
VAN HALEN	7 0 2 2 0
5150	[WARNER BROS.]
*DAVID LEE ROTH	5 3 8 1 4
Eat 'Em And Smile	[WARNER BROS.]
HANK WILLIAMS, JR.	6 1 2 3 6
MONTANA CAFE	[WARNER/Curb]
*PETER GABRIEL	1 4 7 6 4
SO	[GEFFEN]
BILL COSBY	2 4 7 4 7
You'll Understand	[GEFFEN]
LEVINE	0 4 8 1 0
Mozart Sym. No. 40 & 41	[RCA]
*THE MONKEES	5 3 1 8 3
Then & Now (Best Of)	[ARISTA]
BILLY OCEAN	5 3 6 7 9
Love Zone	[JIVE]
KENNY ROGERS	4 4 5 2 3
20 Greatest Hits	[LIBERTY]
*HOWARD JONES	3 4 0 1 3
ONE TO ONE	[ELEKTRA]
*JANET JACKSON	3 4 5 2 6
CONTROL	[A&M]
GALWAY & MANCINI	5 1 7 5 8
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THE TOUCH	[RCA]
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*WHITNEY HOUSTON	5 4 3 8 1
Arista	
*BILLY IDOL	5 4 1 0 8
Whiplash Smile	[CHRYSALIS]
OAK RIDGE BOYS	5 4 3 1 2
SEASONS	[MCA]
EURYTHMICS	1 0 7 7 0
Revenge	[RCA]
JOHN LENNON	4 4 4 9 7
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*LINDA RONSTADT	5 4 3 8 2
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Mark Weiss/MWA

Bon Jovi (left to right): Tico Torres, Jon Bon Jovi, Richie Sambora, Dave Bryan, Alec John Such.

## ***Slippery When Wet Leads New Jersey Rockers To Apex Of Rock World.***

by Rick Evans

Watching Jon Bon Jovi bound around a concert stage, one can't help feel this is one man who truly loves what he does for a living. Sure, most of us wouldn't complain about Jon's lifestyle — traveling

around the world earning big bucks by turning on millions of fans (at least half of them very attractive young women) with an infectious high-voltage sound. Yeah, life certainly isn't bad for Jon and the boys in the band — guitarist Richie Sambora, drummer Alec John Such,

keyboardist Dave Bryan, and bassist Tico Torres — but he wants us all to know that there's plenty of blood, sweat and tears involved with what he does as well.

"Making music doesn't come that easily to me," he explained during a brief break in his current North American tour. "I hear

about guys like Springsteen who can write dozens of songs then go through them and choose the best. I can only dream about doing that. Usually I have to struggle with just coming up with enough material to fill an album. In fact, on the records prior to ***Slippery When***

**Jon Bon Jovi**

## "We're always looking to have fun, and fun seems to follow us around."

**Wet**, I really had to scrape a bit just to get enough songs together for a complete record. This time it was a little different. It was still hard work, but if anything we had too many good songs. But that was a real nice change for me."

Still, by the standards of most 9-to-5ers, a few months of toil in the studio doesn't seem like an unreasonable price to pay for fame and fortune. That price also seems small when one realizes that it is a forerunner to an eight-month road stretch filled with sold-out performances, near-constant parties and a continual stream of nubile females.

Richie Sambora, for one, knows how lucky the band is.

"This really has been a dream come true," he says. "I know that sounds really corny, but it's true. I've played with other bands and had the chance to go on the road before, but with this band it's different. We have a real rock and roll attitude. We're always looking to have fun, and fun always seems to follow us around."

"There's no question that the girls, the travel and the fame are a big part of what we do," Bon Jovi added. "But the bottom line is that when we're supposed to work, we take it

very seriously. We have our priorities in the right order. When we're supposed to play, you'll never find us getting drunk or doing anything we're not supposed to do. I won't say that's true for once we finish (laughs). Then just about anything goes."

To prove just about anything goes — recently Jon got caught in a bit of controversy when some photos began circulating, showing him in the heat of passion with not one, not two, but three extremely willing females. While we, unfortunately, can't print any of these photos in **Hit Parader** suffice it to say that they project Jon Bon's devil-may-care attitude to the fullest. But such incidents are just slight diversions in Jon's party hearty lifestyle — an attitude that has only increased with the success of **Slippery When Wet**.

"Let's just say that every-

one in this band is a very healthy male with normal drives," he said. "Being in a successful band just allows us to fulfill those drives more regularly than some other people. Maybe our lifestyle isn't for everybody, but we get off on it. I guess it's what we dreamed of for all those years. Now that we have the chance to live out some of our fantasies, we're doing it."

Despite the apparent superficiality of rock and roll relationships, Jon is quick to point out that he often wears his heart on his sleeve. In fact, he states that the upbeat mood which pervades the tracks on **Slippery When Wet** can be directly attributed to his happy social life. In contrast, the somber tone of past hits like *Only Lonely* was brought on by a failed relationship during the recording of his previous LP, **7800° Fahrheit**.

"The mood I'm in when I'm writing always affects the attitude of a song," he said. "I don't know if that's good or bad, but it seems like the only way I can work. What I have learned is that the happier I am, the easier it is to write songs. It's very painful to call upon sadness as the basis for a song. I guess you just naturally tend not to open up as much that way, which makes it harder to write. But when you're happy, you want everyone to know, and the stuff just pours out of you."

"There are still some negative things going on in this album," he added. "I mean a song title like *You Give Love A Bad Name* isn't exactly your classic love song. Neither is *Social Disease*. Sometimes I'm not that comfortable writing about more sensitive emotions. But then I can write a song like *Never Say Goodbye*, which is the ballad on the album. I'm proud about being able to do that one. It's a little different for me."

It will be interesting to see how massive success affects Jon and his band in the months and years to come. After their rapid rise up the rock and roll stair-



Neil Zlozower

Richie Sambora: "We're all a team — Jon's just the quarterback."

case, will the pressures of stardom change the group's fun-loving attitude? Will the constant glare of publicity and public scrutiny turn the outgoing Jon into a recluse — as it has so many other rock stars? Jon swears it won't happen.

"I'm real comfortable with who I am and what this band is," Jon said. "When things started to break for us a few years ago, I really didn't know how to answer some questions or how to act at certain times. But now I know that the only way to act is how I feel. I don't want to project a false image of myself. Hey, I'm just a street kid from New Jersey. I'm not gonna get caught up in that Hollywood lifestyle. That's not for me at all. I couldn't be happier with the way things are at the moment. I'm going to do everything I can to make sure they stay that way."

Yet as his fame grows, Bon Jovi finds two conflicting forces pulling at his professional life. On one side, there's the lure of using his pouty good looks and quick-witted personality to become a pin-up style celebrity. On the other side, however, is his expressed intent to forego the easy way to stardom and concentrate on his down-and-dirty rock and roll side.

"Don't you think a lot of people at the record company were telling me to put my face on the album covers?" he asked. "They thought it would generate a lot more initial interest. But I told them that I didn't want that kind of interest. I wanted people to react to the music we were making, not the way I looked. The guys who go for the cover shots and the posters are the ones who last about two years, until the next good looking face comes along. That's not the kind of career I want. I'm a rock and roll musician. I don't want to become a movie star. Hell, I don't even want to act in our videos — that's why most of them have been in-concert clips. Maybe one day we'll put our picture on the front of

an album — but this isn't the time."

Considering the difficulty Jon and the boys had coming up with an acceptable cover for **Slippery When Wet** Jon might have been tempted to slap his smiling mug on the front cover this time. No less than three different covers were first accepted, then rejected by a record company running scared from the likes of Jimmy Swag-

gart and the PMRC. Jon finds such an attitude a little hard to swallow.

"I don't know why everyone's so scared," he stated. "We had one cover we all loved which had this very healthy Jersey beach girl posed in a **Slippery When Wet** T-shirt. The company even ran off half a million of those covers before getting cold feet. They thought we might have trouble in some markets. So we had

about one day to come up with something new. The cover we ended up with was really a compromise. It was one step this side of pulling a Spinal Tap and releasing an album with a blank cover. Sometimes the way people act really makes me wonder what's going on. But we've learned that you have to take it all in stride. That's the only way to survive in this crazy business." □

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Mark Weiss/MAMI

# Cinderella



# M·E·T·A·L Test Your Rock And Roll Knowledge. M·I·N·D·B·E·N·D·E·R·S



Jeffrey Mayer/Rainbow

What was Gene Simmons' stage character?

**Once again Hit Parader gives you the opportunity to strut your stuff and show off your rock and roll knowledge. This month's Metal Mindbender features those former masked mrauders, Kiss. See if you can delve back into the pages of rock history and unravel the answers to our 20 questions.**

If You Score:

**17-20 correct:** You must be Paul Stanley's evil twin.

**12-16 correct:** You have a severe case of Kissomania.

**8-11 correct:** Not bad, but you'd better keep studying your *Hit Parader*.

**4-7 correct:** Obviously you don't want to rock and roll all nite and party every day.

**0-3 correct:** Shouldn't you be reading *Popular Mechanics*?

**1.** All members of the original Kiss — except one — were born in New York City. Who is this non-New Yorker and where was he born?

**2.** Before forming Kiss, Gene Simmons and Paul Stanley worked together in another band. What was the name of this group, which also featured the talents of future Twisted Sister guitarist Jay Jay French?



- 3.** Name at least two bands that Gene Simmons has produced albums for.
- 4.** Name the band that guitarist Bruce Kulick played in immediately before joining Kiss.
- 5.** What was the name of the band Kiss opened for on their first U.S. tour? Ironically, this band served as Kiss' opening act only one year later.
- 6.** Name all of the guitarists who have appeared with Kiss over their dozen-year career.
- 7.** Each of Kiss' original members — Paul Stanley, Peter Criss, Ace Frehley and Gene Simmons — assumed a stage name. What were their original monikers?
- 8.** Where did Gene Simmons come up with his stage name?
- 9.** What year (and for what album) did Eric Carr join Kiss?
- 10.** How many live albums has Kiss released in America?
- 11.** What was the first album that saw Kiss remove their makeup?
- 12.** A famous producer, who previously worked with Led Zeppelin and Jimi Hendrix, produced many of Kiss' early albums. Who is he?
- 13.** At the height of their late-70s fame, Kiss did a made-for-television movie. What was this movie called?
- 14.** Before joining Kiss, Peter Criss was in a band that released one album on Decca Records in 1970. What was this group's name?
- 15.** Match each Kiss member with his stage makeup:

1) Paul Stanley	A) The Cat
2) Gene Simmons	B) Egyptian Warrior
3) Vinnie Vincent	C) The Spaceman
4) Eric Carr	D) Star Child
5) Ace Frehley	E) The Demon
6) Peter Criss	F) The Raccoon
- 16.** What famous West Coast rock band was discovered by Gene Simmons in 1976? He also produced their demo tape.
- 17.** What was the name of the hit single on Ace Frehley's 1978 solo LP?
- 18.** What was the album that guitarist Mark St. John appeared on?
- 19.** Kiss has released one "Greatest Hits" collection. What was this two-record set called?
- 20.** What Kiss album sold the fewest of any band LP?

**ANSWERS**

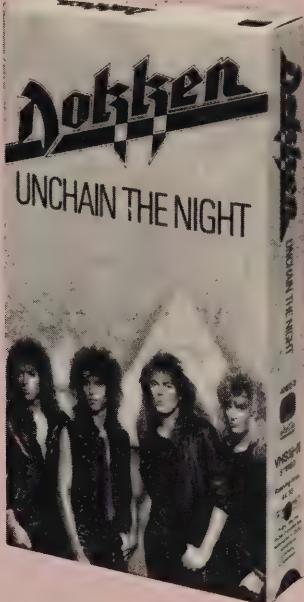
1. Kiss' only non-New Yorker is Gene Simmons. He was born in Hungary.
2. Wicked Lester
3. Simmons has produced Black N Blue, Keele and Wendy O. Williams.
4. Bruce Kulick appeared in Blackjack (which released two LPs) before joining Kiss.
5. Blue Oyster Cult
6. Ace Frehley, Paul Stanley, Mark St. John, Vinnie Vincent and Bruce Kulick.
7. Paul Stanley — Stanley Eisen; Peter Criss — Peter Criscula; Ace Frehley — Paul Frehley; Gene Simmons — Chaim Wiseman.
8. He took the name of jumpin' Gene Simmons, a late-50s singer who enjoyed a minor hit with the song Haunted House.
9. He joined in 1981, in time to record *Creatures Of The Night*.
10. Two, cleverly titled *Alive I & II*
11. Luck It Up
12. Eddie Kramer
13. The name of their TV movie was *Kiss Meets The Phantom Of The Park*.
14. Chelsea
15. I-D, 2-E, 3-B, 4-F, 5-C, 6-A
16. Van Halen
17. New York Groove
18. The only album Mark St. John appeared on was *Animalize*.
19. Double Platinum
20. The Elder sold fewer copies than any other Kiss LP. □

Eddie Malluk



What is Paul Stanley's real name?

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Stephen Pearcy (left) and Warren DeMartini



Neil Zlozow, Inc.

# RATT

## Undercover Agents

Rodent Rockers Break New  
Terrain With Dancing Undercover.  
by Richard Hogan

"My whole concept about women and touring," says Ratt's lead singer Stephen Pearcy, "is that it's like eating. You'd kind of get tired of the same meal every day, so it wouldn't be worth anyone's while to be confined to just one."

"You have to take him with a grain of salt," adds guitarist Robbin Crosby. "I've seen him hang with the same chick for a whole month — once!"

"I meet some very nice young women," Pearcy deadpans, "but I keep it strictly platonic."

Ratt's fourth record, **Dancing Undercover**, is the band's third full-length LP, a ten-song collection that purports to be a chronicle of Ratt meets girl, on and off the road. Crosby, Pearcy, Juan Croucier, Warren DeMartini and Bobby Blotzer finished the World Invasion Tour eleven months after setting forth in their "Rolling Hilton," the Rattmobile tour bus, in summer of 1985. Given new song titles like *Body Talk*, *Drive Me Crazy* and *One Good Lover*, there appear to have been plenty of encounters from which the boys were able to choose potential album material. Indeed, given Ratt's insatiable appetite for comely females, it's a wonder this young, hard-rocking outfit didn't think of the title *Stay Hungry* before Twisted Sister did.

"*Dancing Undercover* is a very physical record," notes Stephen. Without being specific, he adds, "All the secrets we wouldn't tell you about our tour experiences are on this record. The lyrics are very, very, very clear." Juan, Warren and Robbin wrote the music, while Pearcy's job was to come up with the words. (For one song, *It Doesn't Matter*, Stephen collaborated with Juan on the lyrics to Croucier's tune.)

One of the unsolved puzzles concerning Ratt is how a band with such a self-proclaimed lust for partying and an addiction to eleven-month tours can manage to complete a new album every year and still be sure of selling at least one and a half million copies — in the case of *Out Of The Cellar*, twice that many. Other recording stars in Ratt's league have been going longer and longer between records. This past year, Germany's industrious Scorpions failed to make their traditional global tour, and when Motley Crue were kicking up their heels it wasn't on the tour trail or in the studio. But Ratt has produced three full albums and been on the road for the better part of three years — the same period in which Def Leppard has released nothing and made only token festival appearances.

Has Ratt's penchant for parties and girls been exaggerated? Does the band ever worry that its winning streak might not last?

"We're not really worried about anything," retorts Pearcy. "We're just gonna let the music do its thing. As a band, we're getting better and better. We've grown as a team, and we all respect each other enough to have a good time and still get everything across."

"We're doing everything on schedule, working at our little goal," Crosby adds. "And everything's working out — so far, so good."

"Maybe in about twenty years we can get all hung up on ourselves," says Stephen dryly. "Right now, there's no time for that. We still believe in not taking months and months to do an album — that's ridiculous!"

**Invasion Of Your Privacy** was recorded in three months, **Dancing Undercover** in two. Even with a month of pre-production — arranging, rehearsing and fine-tuning the songs — and two weeks of mixing, the entire **Dancing Undercover** project took just three and a half months. Many of the songs were prepared backstage during the World Invasion Tour, so that Ratt could avoid wasted time and soaring studio costs when they left the road.

Mimicking a strung-out rock star's voice, Pearcy mocks the approach Ratt *doesn't* take to making records: "O.K., well, I'm kind of tired and my fingers hurt. I don't think I can play guitar

today ... The sauna's pretty nice — it's a good sauna! ..."

"Girls, girls!" Crosby chimes, in some imaginary studio stupor. "Where's that room service?"

**W**'ve seen  
Stephen hang  
with the same  
chick for a whole  
month — once."

Not that Ratt behave like an order of monks when the sessions are done and the group make their coast-to-coast musical pilgrimage. Stephen, especially, can recall some jarring experiences.

"I woke up to a monster in Indiana one time," he explains, recalling that there'd been some sort of party the night before. "Usually, they're

not monsters, but this one girl in particular scared the shit out of me. What did she do to scare me? The bag fell off her head, man! I banged on Robbin's wall, 'Get in here!' We take adjoining rooms — for safety, yeah, and for fun. We have messages; we have a code: 'SAVE ME!'"

Another dreaded occurrence is "not finding my pants sometimes," moans Pearcy. All he can do then is "just run to the bus naked. Or find a towel and jet on out there. We're summer guys; we like to run around half-naked on tour."

Such episodes are limited to hotels and never happen on the rolling Rattmobile. "We have a rule," admonishes Robbin. "Girls don't travel with us. 'Cause you can get into all kinds of trouble if they turn out not to be old enough and you're crossing state lines. We learned our lesson — don't shit in your own backyard."

With that lesson in mind, California's favorite rodents returned to the tour trail in January. They threaten to remain there throughout 1987. Dates began in Georgia, continuing up the East Coast and across the Midwest. In addition to scouring the States, Ratt will soon cross two oceans to perform in England and Japan.

The thought of all this travel brings Crosby's mind back to the Ratt regulation book. "We have a lot of rules," he admits. "Actually, it'll take getting back out there to remember what they are. What Stephen and I say to each other is, 'Don't do anything I wouldn't do.'"

Which gives them a lot of room to move. □

Andrew and Chris Allin Present:

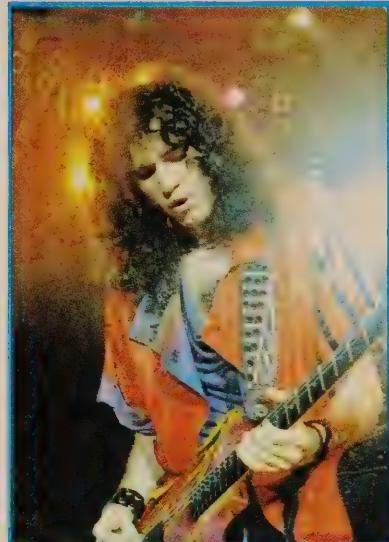


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# AC/DC

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## Set To Explode

Gene Kirkland

Brian Johnson: "There's nothing in our lives near as exciting as going on tour."

by H.R. Fraser

**A** decade after they first burst upon the American rock and roll scene, AC/DC find themselves riding the crest of a new tidal wave of popularity. With the success of **Who Made Who** — the soundtrack LP to Stephen King's film, **Maximum Overdrive** — Angus and Malcolm Young, Brian Johnson, Cliff Williams and Simon Wright have attained yet another pinnacle of success. It's a situation we discussed with Angus and Brian during a stop on their recent U.S. tour.

**Hit Parader:** Are you surprised by how well **Who Made Who** has done considering the fact that it's really just a greatest hits compilation with a few new tracks thrown in?

**Angus Young:** We're shocked whenever anyone buys our albums. (laughs) But seriously we like the album otherwise we never would have released it. There are some good old things on it and some interesting new ones. But it's not really a greatest hits collection as much as it is the soundtrack to **Maximum Overdrive**.

**Brian Johnson:** It's very nice to know that the fans are so dedicated to us.

We really weren't sure how they would react to this album. But then, we never spend that much time worrying about things like that. We just make the best albums we can, and hope the fans like 'em.

**HP:** But you've often stated that you were against releasing "old" material in any way, shape or form. What changed your mind?

**AY:** We didn't want to release old songs as a live album or a greatest hits album because we didn't think it was fair to the fans to sell them music they already had. We still feel that way, but **Who Made Who** is a little different because it is a movie soundtrack. The songs which were used were picked for a specific purpose. We're still against the standard concept of a greatest hits album where all you do is repackaging old songs.

**HP:** Releasing **Who Made Who** gave you the opportunity to make the video for that song. Who came up with the idea of dressing hundreds of people in Angus' schoolboy suit?

**BJ:** We worked with some very creative people on that video, and we thought the idea of having two hundred extras dressed like Angus was great. You should have seen Angus' wife Ellen when she first walked into the place where we were shooting the video. She didn't know which one was Angus. It was really funny.

**AY:** Not to me. I think she liked some of those other guys more than me.

**BJ:** I've always said Ellen was a woman of excellent taste. (laughs)

**HP:** It's been said that another reason you released the album was so you could tour America in 1986. Is that true?

**AY:** We've never gone out without some new music to support the tour. So in a way the opportunity to make **Who Made Who** did give us the chance to go on the road again. It's something we really wanted to do because we enjoyed ourselves so much last time when we toured after releasing **Fly On The Wall**. When you have fun doing something, you want to do it as often as you can, and we didn't want to wait another two years before going on tour.

**BJ:** I doubt if we would have toured now if we hadn't released the album. We really didn't want to go back into the studio to make an entire album, so things worked out perfectly for us.

**HP:** What makes touring so much fun for AC/DC?

**BJ:** We're musicians, and musicians like to make music. There's nothing in our lives that's anywhere near as exciting as going on tour. You really can have a good time. I'm not saying we're one of those bands that break up hotel rooms and hang out with hundreds of ladies. We're all family men, and we're too old for that kind of

stuff anyway. But when you're on tour you can concentrate on what you enjoy doing most, and not have to worry about things like mowing the lawn or making sure there's enough gas in the car.

**AY:** I'm always ready to go on the road. There are some people I know who've grown tired of touring, but we still love it. Maybe our lives at home aren't as exciting as they should be, because we'll use almost any excuse we can to get out on tour.

**HP:** You've been touring the world for over ten years now. Have you noticed any major changes in the way people react to you?

**AY:** The fans are just getting younger. Or maybe it's just that we're getting older. (laughs) Actually, I haven't noticed much of a change at all. They're just as loud as they ever were, and they seem more determined to have a good time. I think there may be more firecrackers and things going off at the shows, but since we fired off cannons during **For Those About To Rock**, we shouldn't criticize them.

**BJ:** Yeah, but some of those fire crackers are nasty. I wish the kids wouldn't throw them at the stage or at each other. They really shouldn't bring them to the show.

**HP:** How about the rock scene? Have you noticed a big change in the bands who've been your opening acts over the years?

**AY:** I think the musicians are getting better — even if the music isn't always that good. At one time I was a fair guitarist, but some of the people

in the bands we've toured with can play so much better than I can. It's a little discouraging.

**HP:** Brian, how long does it take you to get your voice in shape for a long tour? You really put a lot

of pressure on it every night because of the way you sing.

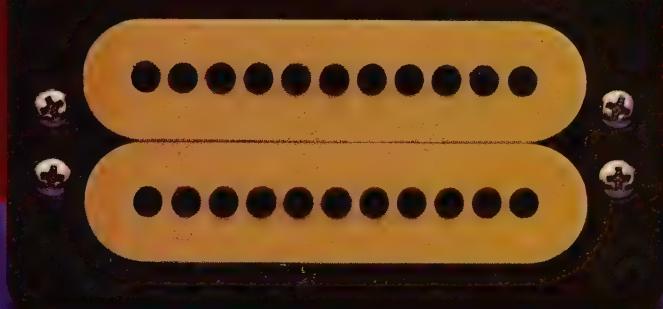
**BJ:** Thank you for saying that I sing. I know some people would argue that point with you. (laughs) Actually, I don't have to work that hard to get my voice ready to tour. Usually we rehearse for a few weeks before we go on the road, and after the first few days of singing as hard as I can at those gigs, I'm ready to go. I've never really had

that many problems with my voice. I know of quite a few singers who've developed problems, but luckily I've never had anything like that.

**HP:** Do you ever think about how long AC/DC can continue?

**AY:** That's something that never crosses our minds. Right now we're having a great time, and the fans seem to be enjoying it to. It won't be up to us to determine when we'll stop. That will be up to the fans. When they stop coming to our shows and buying our albums, that's when we'll stop. But I hope that's not going to happen for a long, long time. □

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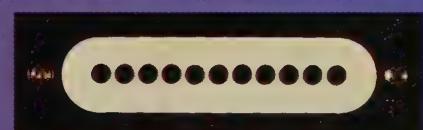
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Ross Marin

Dee Snider

# Twisted Sister



# At The Crossroads

## New York Rockers Overcome Inner Turmoil To Begin Work On Next LP.

by Paul Hunter

Twisted Sister's Dee Snider is a realist. He knows his band has made some mistakes, but he's also aware that with a few minor corrections the TS rock and roll machine can be put back into near-perfect working order. For Dee and the boys, the challenge of returning the band to the multi-platinum level they enjoyed in 1984 is something they actually relish — few bands have more confidence in their ability than these S.M.F.s from the streets of New York.

"Look, let's get one thing clear right away," Dangerous Dee said. "Everyone has started to look at us as a band that somehow blew a big chance last year with **Come Out And Play**. They say the album didn't sell as well as **Stay Hungry** and that the tour didn't do well. The fact is that the album still sold over a million copies. I know plenty of bands who would take that kind of failure any day of the week. I guess it's all a matter of perspective. People saw us on television, heard us on radio and read about us in magazines, so they just assumed that we were some kind of superstars. Hell, **Come Out And Play** was still just our third American album ever. Everyone seems to forget that."

Still, despite Dee's explanations, there's no denying that TS's 1986 tour for **Come Out And Play** must rate as one of the year's major disappointments. For one reason or another, the band's first attempt at headlining their own U.S. tour failed to generate the audience excitement expected. In fact, the band was forced to cancel much of the tour due to two reasons — a lack of ticket sales and a number of problems Snider had with his voice. While, in all honesty, Dee's vocal problems could have been overcome (after all, he's never been confused with Luciano Pavarotti), the combination of physical and financial problems served to effectively derail Twisted's musical steamroller.

"I'm not going to deny that we had some problems on the road," Snider explained. "All you have to do is check the box office figures to find out what went on. But the real question is not what happened, but why it happened. We think we know why, and we're going to correct it. My personal theory is that this band became a little overexposed after **Stay Hungry**. Our videos were on the air all the time, and then I began hosting MTV's heavy metal show. Maybe the people weren't that hungry to see us in concert when they could sit in their living room and check us out any time they wanted."

"That's why laying low has been good for us both professionally and physically," he added. "Now when we come back, we'll be in perfect health and people will want to check us out because they haven't been bombarded by Twisted Sister over the last year. My throat is feeling really good again. I only wish I could sing better now. (laughs)"

The band's business and physical problems were not the only difficulties Twisted Sister had to face recently. There were many reports in the rock press that certain band members — most notably Snider and guitarist Jay Jay French — shared differing views of what the next step in the band's career should be. According to

some sources these "discussions" became so heated that there was even talk of the band breaking up. One sad consequence was that longtime drummer A.J. Pero left the group to join up-and-coming New York metal merchants, Cities. While Dee prefers to brush aside any talk of inner-band turmoil, he does admit that Twisted Sister has some personal hurdles to overcome in the months ahead.

"A lot of people are going to be watching to see if we explode," he said. "I can tell them now that they'll be very disappointed. We've got our act together. I like to think that the fans are still behind us, and we still have plenty of confidence in ourselves. That's never been a problem. Yeah, there have been quite a few discussions between the guys in the band about what we want to do next, but we're all cool — we're like brothers. But if somebody's had enough and wants to try something else, that's cool too."

Dee is more aware than anyone that now is the time to put aside past differences and bring the band together for their new LP. He knows that every band in rock history, from legendary units like Deep Purple to still-young outfits like Quiet Riot, has gone through a series of career ups-and-downs. The bottom line is, however, that a group with true talent will eventually emerge on top, and Dee is ready to lead his boys back up the ladder of success.

"The last time we made an album, it was very strange," he said. "I was so confident about what we were doing — maybe too confident. When we were recording **Stay Hungry** I was really nervous about the album. I kept asking myself, 'Hey, is this any good?' The last time, with **Come Out And Play**, I never had any doubts. I thought it was just great — and I still do. But now I feel the same kind of nervousness I felt with **Stay Hungry**. I hope that's a good sign."

Another factor that will undoubtedly play a major role in determining the band's fate this time around is how cleverly they make use of the video medium. Few bands have utilized video with more style and humor than TS did on such clips as *We're Not Gonna Take It* and *I Wanna Rock*. But last year, many questioned their decision to release their remake of *Leader Of The Pack* as **Come Out And Play**'s first video and single. In some circles it was perceived that the band was making fun of heavy metal, a form their fans view with deadly seriousness.

"We went so far as to put a big H on the album cover, saying the record was 'Rated H For Humor,'" Dee said. "We believe you've got to approach rock and roll with a bit of a laugh. Hey, I love the music as much as anyone. I'm a heavy metal freak. But there is a bit of humor involved too. Look at the way we dress onstage — how can anyone take that too seriously?"

"As far as the videos go, they have that same attitude," he added. "They're supposed to be amusing. If people don't see that all the time, that's their business. I'm sure we'll be making videos for the new album, and that they'll be a lot of fun. Believe me when I say we know what we're doing in this band. We've learned a few lessons along the way, and that will only make us stronger in the future." □

## Doro Pesch Leads German Metal Unit Into Action.

by Don Henderson

When the Godfather Of Soul, James Brown, sang it was *A Man's Man's World* many years ago, he could easily have been referring to the world of heavy metal. During the form's long and colorful history, few females have managed to break through the barriers of male domination which have been at the foundation of the metal empire. But Doro Pesch, the beautiful and talented leader of Warlock, is determined to prove once and for all that you don't necessarily need to have balls to make it to the top of the metal heap.

"It's been hard being a woman in this business," Pesch explained. "A lot of people thought it was wrong for a woman to be singing hard rock. The metal society is essentially conservative. Guys tend to consider it their own domain. On the other hand, the thought of a woman singing hard rock intrigued a lot of people. They said, 'Let's check her out and give her a chance.' And of course, I'm happy to say that it worked. There's no discrimination at all now — at least in Europe. I'm a singer, and that's what they respect."

Doro's positive attitude may stem from the fact that she's German and that she's managed to avoid much of the sexist rhetoric which pervades the American music scene. Growing up in the Rhur region of Germany — the heart of the nation's industrial belt — gave Doro a dark and somewhat sinister view of the world. The region's rampant unemployment, back-breaking work and blue-collar mentality, provided the perfect impetus for a young woman determined to become a rock and roll singer. Gathering together a number of local musicians who shared a similar background and desire to escape the bleakness, Doro formed the first version of Warlock in late 1983. At first things moved slowly, with the band only able to land a few local club gigs. But as the European press discovered Warlock's hard-driving sound and Doro's blonde good looks, things began to break.

"We had to do a great deal of the work ourselves during the early part of our career," Pesch explained. "I'm not talking just about the music, either. We had to go door to door to arrange gigs, and we printed our own posters announcing the shows. But once people began to catch on to us, they were very loyal. We'll always be very thankful to them for that."

All of Warlock's hard work eventually paid off when the Belgian heavy metal label, Mausoleum, released the band's first LP, *Burning The Witches*. The album proceeded to sell a highly respectable 25,000 copies throughout Europe, and led directly to the band's landing a major

international recording deal. Doro — aided by guitarists Peter Szigeti and Niko, bassist Frank Rittel and drummer Michael Eurich — quickly parlayed that opportunity into a major success with *Hellbound*, the band's second LP, which garnered them "Best New Band" honors in countless European rock rags.

Doro and the boys believe their success story is just beginning. Their first U.S. release, *True As Steel*, has just hit the record racks, convincing many Stateside rockers that Doro may well be metal's first female superstar. On such tracks as *Fight For Rock* and the ballad *Love Song*, Warlock show that they have what it takes to score big on the American rock scene.

"This is a fuller and more mature album than anything we've done before," Pesch explained. "We cover the widest spectrum of music ever. The album includes everything from an instrumental to a ballad, some mid-tempo stuff, and a lot of all-out rock. We're very proud and pleased with the album, because everything on it comes straight from our hearts. We've waited to come to America. We've tried to take each step of our career one at a time. But now we are ready. We've learned you can't get too greedy. You must perfect your music — otherwise there's really no point to going through everything else — is there?" □



Doro Pesch: "I'm a singer first — then I'm a woman."



# DAVE HOLLAND'S TAMA DRUM SET

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Controversy Surrounds West Coast Quartet Following Debut Disc.

## Wink & A Smile



Poison (left to right): C.C. DeVille, Bret Michaels, Bobby Dall, Rikki Rockett.

by Judy Wieder

You know what's funny about interviews?" Poison's lead singer Bret Michaels asks, leaning against his unmade bed in the Hollywood Hills house he shares with his bandmates. "Sometimes I say things like a joke, the way I once told you how I thought David Lee Roth was better looking than me and that's why I wear makeup. Then I pick up the interview in a magazine and read my quote and it sounds like I'm trying to no him off or something. It just reads differently than the way I said it. Oh well. I'm just going to go on speaking my mind and hope it looks OK in print."

Drummer Rikki Rockett, bassist Bobby Dall

and guitarist C.C. DeVille join us on the floor with a bag of McDonald's beef. Still relatively new on the glam-rock stardom scene, Poison is hard at work digesting more than burgers and fries. Since their 1983 westward migration from the industrial metropolises of Pennsylvania, New York and Florida, these good looking boys have watched their debut LP, *Look What The Cat Dragged In*, drag them up the charts and into the wild jungles of "drug oriented bar owners," bullying club managers and arena rock bedlam. Even the process of being interviewed has them wide-eyed and near-hysterical. In more than several places, a transcribed interview tape reveals them all screaming at once, desperate to make sense, be honest and tell it like it is.

"Then there was this time I read an interview I did and the interviewer had me talking about

Poison's 'symmetry.' Symmetry?" Rikki Rockett

roared. "I don't even know what the word means. I had to look it up. Here's someone quoting you in a magazine and you read it and don't even understand the words you're supposedly using!"

"Well, whatever it means, they're wrong," C.C. DeVille laughs. "There's absolutely no symmetry in this band. Maybe they meant 'cemetery?'"

Much to Poison's chagrin, while their glam-rock image is clearly driving young record buyers insane (their house is constantly bombarded with mail and phone calls from millions of pretty young things), record and concert critics have been less than enthusiastic.

"People have been giving us shit all the way down the line," Rikki huffs.

"They compare us to Motley Crue and Kiss and talk about makeup and rotten songwriting," C.C. says. "Well, I'll be honest with you. I

Bret Michaels:  
"The things Vince  
Neil sings about  
and what I sing  
about aren't the  
same things."

remember when Motley Crue first came out and had to read all this crap about themselves too. And Kiss got the same thing. Listen, if I'm going in the same direction as Motley and Kiss, I'm a very happy man! They're great bands. So if that's any indication from the press of where we're going, I think we're in the right place right now!"

"Comparisons are like fingerprints," Bret elaborates. "I mean, everyone has a hand but that doesn't mean we're all the same person. Take a good look at the fingerprints and you find that we're not all alike. The things Vince Neil sings about and the things I sing about are not the same thing. Everyone wants to compare us to Motley because it's easy to lump things together, rather than to look at individuals. But, like the guys are saying, if they group us with the best, we don't mind."

"Besides," C.C. scratches his white-blond hair, "it's all up to the people anyway. You can't fool the people. The press trying to tell the kids what's good and bad is actually an insult to them. A critic is one person. You've got to be your own person too and decide for yourself. If you don't like this band, fine..."

"But you're wrong!" Rikki jeers.

Bobby Dall, normally quiet against the backdrop of his hyper rock brothers, waves an arm wildly for attention. "The thing about interviews and reviews with Poison," he smiles knowingly, "is that, as far as we're concerned, the only opinion that really matters is the opinion of the band itself. Whenever you start a band, one person or the other in it will be put down by some reviewer. You just have to ignore all that and go on with what you believe. The

only four people we listen to, when we write or perform, are ourselves."

"To be honest with you," C.C. interrupts, "they don't even listen to us. C.C. I'm just a hired gun here."

"Shut up! Shut up!" Bret, Rikki, and Bobby screech at C.C. on cue. "Speak when spoken to only!"

"The real key to us," Bret says, monitoring the outburst, "is that we are fans of the music we play. We're not trying to be jazz musicians or classical guitarists. We love rock and roll, and that's what we play. Our music probably won't ever change too dramatically, although guess every time you do something, you evolve a little."

"But we're not living for evolution," C.C. insists. "we're living for the dev. If living for the dev means breaking a something-or-other in a fit of high energy, well, that's what we're going to do. I'm not living for next year. I'm not thinking 'maybe we'll do this and maybe we'll do that.' If it happens naturally, fine, but if our tenth album sounds like our first, it will be that

way because that's the way we really feel. That's all that counts."

As Bobo and C.C. put themselves together for a local LA radio interview, they keep running in and out of the room with last minute explanations.

"I've read too many interviews where every guitar player grew up on classical music, or grew up playing jazz," Bobo moans. "We're a rock and roll band. We grew up with Alice Cooper, Kiss and AC/DC. That's what I listened to and that's what I learned and love."

"Really?" C.C. echoes from downstairs. "If you grew up on jazz and classical, go play jazz and classical. Just let us rock and roll, thank you!"

Bret summarizes: "Poison is not a musician's band. We're a fun-loving rock and roll band. We're the People's Choice band. We know the people. We love them. We eat junk food like they do." He shoves a Chicken McNugget in his mouth for extra drama. "I don't sing for Pavone, and he doesn't sing for me. All's fair."



ANNEKA H. HANIN



The Scorpions (left to right): Rudolf Schenker, Klaus Meine, Matthias Jabs, Herman Rarebell, Francis Buchholz. ▲

◀ Schenker lets it rip on stage in Budapest.



# Scorpions

ROCKIN' ALL  
OVER THE  
WORLD

# Teutonic Terrors Go Behind Iron Curtain As Global Assault Continues.

by Andy Secher

**Some metal fans may not realize it but the Scorpions are now the most successful — and popular — heavy metal band in the world. Sure, there may be bands bigger in America or Japan or the European Continent, but when one considers the world as a whole, nobody enjoys the International acclaim of this German quintet. That fact was reinforced a few months back when vocalist Klaus Meine, guitarists Matthias Jabs and Rudolf Schenker, bassist Francis Buchholz and drummer Herman Rarebell headlined a series of European Monsters Of Rock Festivals over the likes of Ozzy Osbourne, Def Leppard and Bon Jovi. But after a dozen years atop the rock world, the Scorpions take such accomplishments in stride, never getting too excited by their victories, yet living life to the fullest — a fact we recently discussed with Schenker and Meine.**

**Hit Parader:** Are there still new frontiers for the Scorpions to conquer? After all, you've obtained gold and platinum albums from virtually every corner of the globe.

**Klaus Meine:** There are always new places to play and new fans to entertain. During the Monsters Of Rock shows, for instance, we went behind the Iron Curtain to play Budapest, Hungary, for the first time. That was very exciting. We had 30,000 fans come out for our show, and we probably could have played a bigger hall if we had known there would be so much interest. We're also trying to increase our following in South America. That's a huge market, and we hadn't been there before we played the Rock In Rio festival back in 1985. So yes, there are still many worlds for us to conquer — though we'll never forget about the places like Europe and America which first gave us our success.

**Rudolf Schenker:** We've found that fans everywhere can appreciate our music, whether they are behind the Iron Curtain or in America. Having grown up in West Germany, we are painfully aware of the differences in freedom and lifestyles between East and West, but we would rather try to ignore those differences when it comes to our music. To us, music is love and communication.

**HP:** How frustrating is it for

you to be an internationally famous band from Germany, yet not be able to play a place as close as East Germany?

**RS:** It's very sad. When we played in Budapest, many kids traveled many hours by train from East Germany to see us. We know that if we played there we would be able to fill the biggest stadiums. We get mail from fans there who beg us to come and play, but so far it isn't possible because of the politicians. That's so frustrating. Even if we were to play there, many of the fans wouldn't get the tickets anyway. All the government officials would keep them for their friends or sell them on the black market.

**KM:** East Germany is a totally different world to us. Isn't it amazing that we can go to Japan or Brazil or Hungary, but we can't travel less than 200 miles to go to East Germany? But what I find really strange is that we are treated as a German band wherever we go and we don't really think of ourselves that way. We don't sing in German or represent any aspect of German culture. We represent the rock and roll culture and we're very proud of that.

**HP:** Most American bands are very proud of their homeland — aren't you proud of being German in the same way?

**RS:** After so many years of touring around the world, we've come to see the good and bad parts of Germany. We are certainly not blind to the

role Germany has played in the world during this century. They have done some very evil things, and when I was growing up I was told not to have pride in Germany. Pride in your homeland is very different for an American or English band. Yes, we are German, but to us it doesn't matter where we're from.

**KM:** Our parents tried to make us aware of both the good and bad things Germany has accomplished over the years. There is great culture from Germany — the composers and artists. But there were also incredibly bad things, and we were made very aware of those as well. That's why we don't have the same emotions about our country as American bands do.

**HP:** Let's get onto a happier subject. Your new album has been rumored to be coming out for the last six months. Why has it been delayed?

**KM:** It really hasn't been delayed at all. Perhaps it was the press who reported it was about to be released long before we even planned on having it ready. And though we might have wanted it out for the 1986 Christmas season, we knew it probably wouldn't be ready until early 1987.

**HP:** How would you compare this album to *Love At First Sting*?

**RS:** It's very much a Scorpions album — just like *Love At First Sting*. There's plenty of good rock and roll but there

are some ballads too, and all the material is very melodic. That, we feel, is what makes the Scorpions special. No matter how hard we rock, we always keep a great deal of melody in our music. I believe that each of our albums has been better than the one before it, and this one is certainly no exception.

**KM:** For us the hardest part is deciding what songs are truly Scorpions numbers. We write a great deal of material and many of the songs are truly excellent, but not every one is right for this band. It's like a beautiful woman who puts on a very nice dress that's not the right size for her. The dress is nice and she is beautiful, but together they don't work. We have to take time to find the songs that fit us perfectly.

**HP:** The Scorpions have been one of the few hard rock bands who've received good response from American radio stations. Does that influence the type of songs you choose?

**KM:** Not at all. The radio stations reacted to our songs because they were good, so what is there to change? We know that if we write the type of songs we like, then radio, as well as the fans, will enjoy them.

**RS:** We love hearing Scorpions songs on the radio. That makes us feel very good. We don't get the chance to sit in people's living rooms very often when they're listening to one of our albums, so when we hear a song like *Rock You Like A Hurricane* on the radio, we feel like we're reaching into people's homes with our music. That's a very exciting feeling.

**HP:** Now that the record is finished, how do you feel about the prospect of going back on tour for the next year?

**KM:** We love going on the road. As we said on the last album, going on tour is like coming home for us. That's where we feel most relaxed. It's where we belong. Our goal is to stay out as long as we can and try to keep going to places we've never been before. Maybe this year we'll try to hit Greece. That would be very nice.

**RS:** We're out to prove that everyone, everywhere can understand the language of rock and roll. □

# R indie REVIEWS

by Andy Secher

RATING SYSTEM: \*\*\*\*=excellent \*\*\*=very good \*\*=good \* =fair \* =poor



Rhoads (featuring vocalist Kelle Rhoads, second from right): Short bursts of metal energy convey their musical message.

## Rhoads Into The Future

Kelle Rhoads, lead vocalist for the band that bears his last name, is the younger brother of the late, great guitar hero Randy Rhoads. Unfortunately, the artistic brilliance which characterized Randy's work during his brief but dazzling career is rarely apparent on Rhoads' debut disc, *Into The Future*. Utilizing a two-guitar lineup (featuring John Goodwin and Steve Ely) as the backbone of their hard rocking sound, the band relies on short bursts of energy to convey their musical message. In fact, four of the album's ten songs clock in at under three minutes. Nevertheless, *Into The Future* is an entertaining — if occasionally pedestrian — effort that shows a band battling both against a legacy and cliche-riddled rock.

Rating: \*\*\*

## Panther Panther

This six-song mini-LP is notable mostly for the appearance of current Yngwie Malmsteen vocalist Jeff Scott Soto, whose powerhouse delivery brings some much needed excitement to Panther's debut. While such numbers as *First There Was Rock* and *Deliver The Axe* are far from unforgettable, the band's energetic

approach and Soto's buffalo bellow make them worthy of any headbanger's attention. But the album's real star may be guitarist Mike Barrish, whose leads on *Warchild* and *Panther* display both skill and imagination.

Rating: \*\*\*

## Poison Look What The Cat Dragged In

Among the latest generation of L.A. rock bands, no one has received more attention — both good and bad — than Poison. Like Motley Crue and W.A.S.P., this is a band you either love or hate. Their glam rock style — complete with enough makeup to turn the Avon lady green with envy — works well in conjunction with such instantly catchy melodies as *Cry Tough*, *I Want Action* and *Talk Dirty To Me*. With vocalist Bret Michaels leading the band into action, Poison seem destined to join their L.A. compatriots at the top of the charts very soon. It'll be interesting to see what the PMRC thinks when they get a load of this action!

Rating: \*\*\*\*

## Mace Process Of Elimination

Hailing from the Pacific Northwest, Mace

made their vinyl debut last year as part of both the *Metal Massacre V* and *North West Metal Fest* compilations. For those who didn't get enough of the hard-core metal speedburners there, there's their debut LP, *Process Of Elimination*. The disc is chock-full of faster-than-light thrashers like *Drilling For Brains* and *Violent World*, which resemble nothing more than a highway construction job at full blast. This isn't music for the faint of heart. Hell, it isn't even music for people who like music. But if you like your rock loud, fast and furious, then maybe you should check out Mace.

Rating: \*\* □

## HIT PARADER ROCK POLL

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# Out to LUNCH

# STRYPER'S Robert Sweet

by Jodi Beth Summers

**Each month *Hit Parader* takes a noted rock personality out to lunch to see if food really does make the man. This month's lunch muncher is that Soldier Under Command — Stryper's Robert Sweet.**

Perhaps the characteristic to be most admired in Stryper's drummer, Robert Sweet, is his passion for the Lord. When he speaks of God or Jesus Christ, he speaks with the conviction of a great orator. His words are crisp, clear and direct and his arguments are so convincing he at least gets his listener to think about, if not question, their own convictions.

"When you follow His word, you're a good person," declares Robert, his blue eyes gazing at you in a starkly direct manner. "There are a lot of good people — morally good — who don't follow God's word. So, then God looks at them and says (Sweet does a loud, omnipotent voice), 'You're trying to be good, but you're really not being what I call good.'

"Remember, when you follow God's word, He comes to give you a better life. Most people have an average life and they do things which they think are fun, but they're always wanting something more. They don't realize that something is God."

Obviously Robert, his brother, vocalist Michael Sweet, guitarist Oz Fox and bassist Tim Gaines have done some serious thinking to accept the responsibility of being the messengers of such heavyweight philosophies. Passion like this takes more than being taught, although Robert and Michael's first religious exposure did come from their home environment.

"I was the type of kid who, in third grade, went to Sunday school. You know, the bus pulls up and mom and dad put the kids on the bus to get a break from them for a couple of hours."

Robert actually first found religion on that American staple, the television. He used to watch Jimmy Swaggart offering to save the world for you if you sent him money. Though it was through Swaggart that Robert became a Christian, he "wasn't really living it."

"When I turned 23 I decided I should really be serious and the other guys made the same decision. You can say 'I believe in God,' but if you don't do what he asks you to do, big deal. So we made the decision to go all the way — not to turn anybody off, not to force anybody, but to make sure we never backed down."

You would figure that someone who

devotes his life to that kind of cause must have a clear, passionate reason. Perhaps God came down and told Sweet to do so, or maybe He turned his bath water into Miller Light, something like that. In this year of our Lord 1987, blind devotion is something that went out along with mail order marriage.

"I've had very few signs from God," Robert states candidly. "His voice hasn't come out of heaven and spoken to me yet, but what seems to happen is that I've walked in faith. Like you keep praying about something and you say to yourself, 'He's going to work it out.' And all of a sudden something happens that you have no control over and it's worked out. That's what happened with our finances; it happened with our bookings, it's happened with everything all the way down to my car."

"I was praying for a car three years ago and some lady walked up to me and said, 'I had this dream you needed a car and I have this feeling I'm supposed to sign my pink slip over to you.' So I was given a car."

Didn't they tell you that you were supposed to pray for intangible things like peace on earth and a good life, not material possessions? According to Robert, it's all there — if you believe, you get anything and everything you're supposed to.

"I believe God has things destined for all people, and if they listen to Him, if they'll obey Him, there's something good around the corner. But some people decide to run down the side road and say bye bye. So they don't really achieve what God wants them to, or have what God wants them to have in life. Don't forget, He knows what's best for each of us." □



Jodi Beth Summers

Stryper's Robert Sweet: "Most people want something more from life — that something is God."

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# Def Leppard



The Leps backstage at Castle Donnington in England (left to right): Phil Collen, Steve Clark, Rick Allen, Joe Elliott, Rick Savage.

Mark Weiss/MWA

## Back In Action

**Troubled Rockers Put  
Their Cares Behind  
Them And Get Ready  
To Rock America.**



Phil Collen: His guitar work plays a vital role on the band's new LP.

Yes, it's true. After years of rumors, speculation and innuendo, Def Leppard are on the verge of making their long-anticipated return to the rock world. The tracks for their first album in nearly four years have been completed, and the band — still featuring vocalist Joe Elliott, guitarists Steve Clark and Phil Collen, bassist Rick Savage and drummer Rick Allen — have already tested their wings with a series of late summer European concerts. Though their millions of worldwide fans are breathless with anticipation, until the album actually hits local record racks, the group prefers to remain mum.

"What can we say?" Elliott asked. "We'd rather see magazines give space to young bands who need attention than speculate about us. But I will say that this record may well be the ultimate guitar album."

While such comments only serve to fuel the fires of fan curiosity, it appears certain that the band's new album *will* be a landmark achievement both for them and the hard rock field. The members of Def Leppard have grown up a great deal in the years since their last album, *Pyromania*, rocketed to the top of the charts and became one of the most successful heavy metal albums of all time. The band's new music, as proven by the single, *Don't Give Me Love And Affection*, still bears their infectious pop/metal stamp, but in addition, there's a greater depth and understanding of the rock form as well.

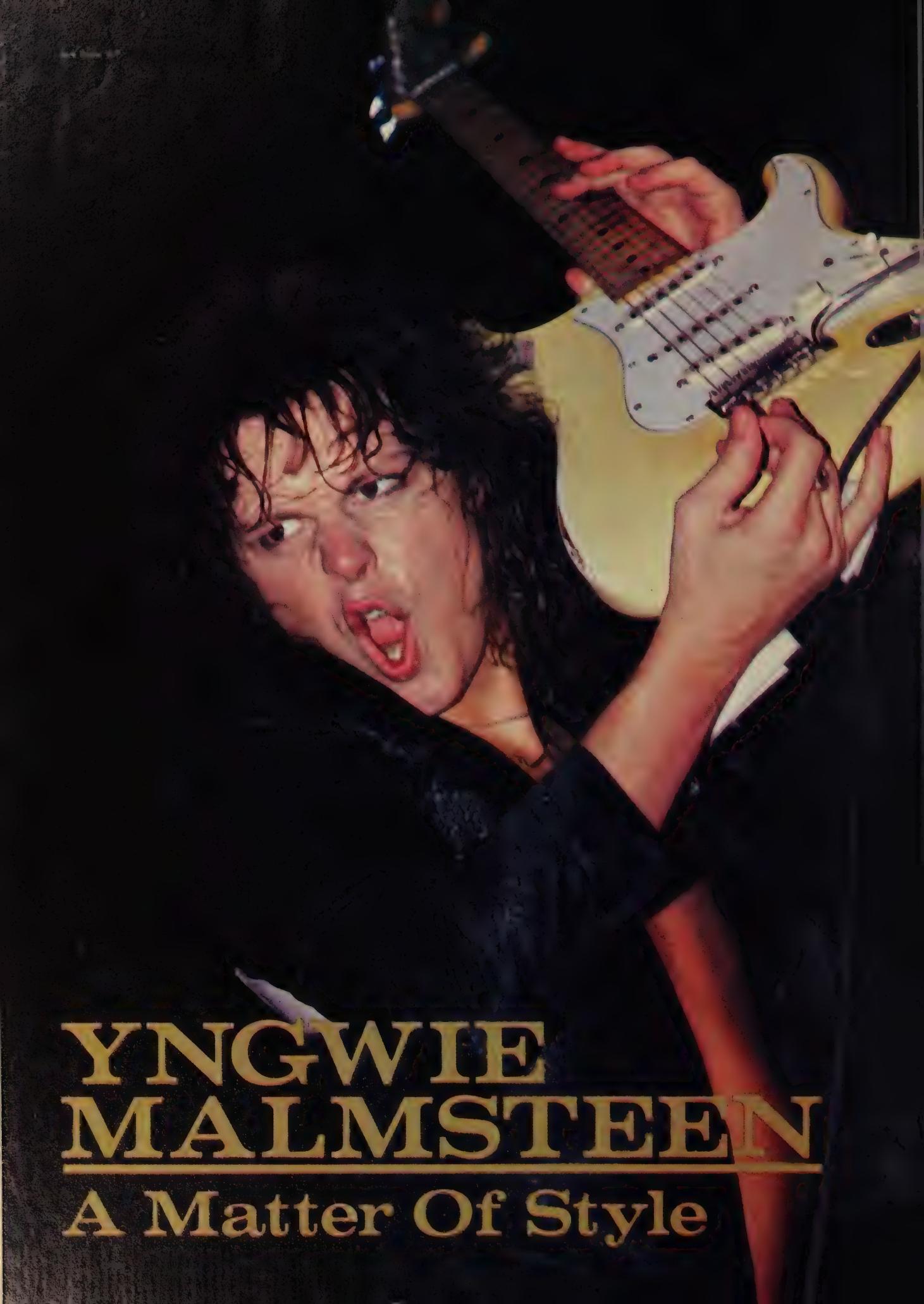
Of course, of paramount interest to many is Rick Allen's role both on the album and the band's upcoming world tour. As those who have stayed close to the Leppard scene know, the drummer was severely injured in an auto accident a few years back, losing his arm in the process. But now, equipped with an electronic drum kit and his unerring rhythm sense, Allen seems prepared to make one of the most startling comebacks in rock history.

"It's still too early to call it an amazing return," Elliott explained. "If Rick can make it through an 80-date tour, then it will be incredible."

We know how many false leads and stories of the band's imminent return have flooded the rock press in recent years. So we figured the best way to convince everyone Def Leppard are indeed back on the right track was to show proof. So here's a quick look at the Leps during their recent mini-tour of Europe. □



Joe Elliott



# YNGWIE MALMSTEEN

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## A Matter Of Style

# Swedish Guitar Great Rocks To The Top With *Trilogy*.

by Don Mueller

**Yes**, once again it's time to spend a few minutes with Sweden's favorite guitar hero — Yngwie J. Malmsteen. Make sure you get that right: it's Yngwie J., to guarantee — as the guy in Spinal Tap used to say — that this Yngwie doesn't get confused with the hundreds of other Yngwie Malmsteens currently pervading the rock scene. But enough frivolity. After all, we all know that this is one dude who takes his music very seriously. And judging by the success of his latest LP, **Trilogy**, it seems that Yngwie is beginning to garner the wide-ranging respect that his nimble-fingered axe work deserves.

**Hit Parader:** It's been said that you play guitar with the soul of a gypsy violinist. What exactly does that mean?

**Yngwie Malmsteen:** Perhaps it makes reference to the great guitarist Django Reinhardt and the violinist Stefan Grapelli, both of whom had roots in gypsy music. The gypsies are some of the most amazing instrumentalists on earth, both on violin and guitar, so when someone says I play with the soul of a gypsy violinist I am very flattered.

**HP:** The new album, **Trilogy**, is a major step forward for you, both in terms of commercial acceptance and artistic expression. How do you feel it differs from your earlier LPs?

**YM:** It's the best album I've done because I've developed as a songwriter. There were never many doubts in my mind about my ability as a guitarist. I know I'm good, and I'm not modest about it. But as a songwriter I knew I had some growing to do. I wanted to think of the songs I was doing as a complete concept. And since I also produced the album, I'm much more pleased with the sound I've achieved on this record. It's difficult to tell someone, no matter how talented a producer he may be,

what kind of sound you're looking for. It's much easier and more effective when you have control over everything.

**HP:** You often talk about how you need to maintain control over every aspect of your career. Isn't that a big burden to carry?

**YM:** It is, but it's a necessary burden for me. I am such a perfectionist when it comes to many aspects of my life, but particularly the music. I don't want to give the responsibility for the music I play to anyone else. Even the members of my band, I feel, are expressing my ideas. They just have more ability on their particular instruments than I do. But I tell them exactly what I expect to hear them play on bass, drums, keyboards or whatever. They accept that, in fact, seem quite happy about it.

**HP:** At this point, is there any aspect of your career that you feel is not yet under your control?

**YM:** Yeah — the video end. I can't tell you how disappointed I was when I saw the first video we did for this album. To me it was simply horrible. That is something I imagine I will want to gain more control over in the months ahead — either that, or we just won't be doing videos.

**HP:** Some of your longtime fans have indicated that they believe you sold out a bit on this record, that you were looking for the big commercial breakthrough. Is that true?

**YM:** I certainly don't think I sold out. But it is true that the songs on this album are a little more commercial. I really love the material on this record. If I didn't, I can guarantee everyone that there's no way those songs would be appearing on the album. I know some people feel I have sold my musical soul on this album, but it's not true.

**HP:** The album has some incredibly beautiful instrumental passages. How many times did you have to record those tracks before you ended up with what you were looking for?

**YM:** Actually, almost all the solos and instrumental numbers were done on the first take. Usually nine out of ten times what appears on the record was done in the studio the first time around. But when we go into a

concert situation, I rarely play the solo the way it appears on the album. This time, though, I must admit that there are certain passages I like so much on the album that I'm trying to play them the same way live.

**HP:** Your American tour in support of **Trilogy** has been somewhat strange.

You've mixed a series of club appearances with "special guest" spots with bands like Triumph. Weren't you originally supposed to do an entire tour with Emerson, Lake and Powell?

**YM:** That was the original plan. I like what they do very much, even if they don't have a guitarist. But the problem was that they had so much gear, there just wasn't any room left onstage. I couldn't live with those circumstances. If they wanted me on their tour, they would have found a way of giving me a little room onstage. That's all I can say.

**HP:** You've often been criticized for having a large ego. Does your ego prohibit you from enjoying an opening act assignment?

**YM:** Not at all. I never mind opening for a band as long as the situation isn't unbearable. If we're given some room onstage and maybe a bit of a soundcheck, then everything's fine. The only thing that bothers me about opening is the amount of time we have onstage. After 35 or 40 minutes we're just warming up and that's when you have to stop. In a club, you may get only a fraction of the people you would in a large stadium, but you need the clubs to keep sharp and play a full set. But if I'm opening for a band I really like, AC/DC for instance, then I don't mind having less time. When I go onstage, to me I'm always headlining, even when I'm not.

**HP:** Do you feel there is much competitiveness among guitarists today? Are there many petty jealousies amongst the best players?

**YM:** I don't think so. There are certainly players I admire — people like Ritchie Blackmore and Michael Schenker — who I'd welcome the chance to go on tour with any time. Fans are the ones who place everyone in competition. I don't walk around thinking I'm the best guitarist in the world. I know I'm good, but there are other good guitarists as well. If they're jealous of me, I can't help that. □

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T-J-P-A-K



Van Halen  
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Ozzy Osbourne  
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X-E-B-K-Y-Z-G



Paul Stanley  
P



Scorpions  
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Aerosmith  
P-T-S-J



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P-T



Jimmy Page  
P-J



Billy Idol  
T-J-S-P-A-X  
E-K-Y-Z



Bryan Adams  
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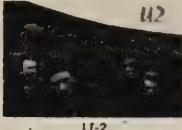
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## LAND OF CONFUSION

As recorded by Genesis

**TONY BANKS  
PHIL COLLINS  
MIKE RUTHERFORD**

I must've dreamed a thousand dreams  
Been hunted by a million screams  
But I can hear the marching feet  
They're moving into the street.

Now did you read the news today  
They say that danger's gone away  
But I can see the fire's still alight  
Burning into the night.

There's too many people  
Too many people  
Making too many problems  
And not much love to go round  
Can't you see this is a land of confusion.

This is the world we live in  
And these are the hands we're given.  
Use them and let's start trying  
To make it a place worth living in.

Ooh superman where are you now  
Well everything's gone wrong somehow  
The men of steel the men of power  
Are losing control by the hour.

This is the time  
This is the place  
So we look for the future  
But there's not much love to go

*round  
Tell me why this is a land of confusion.*

*This is the world we live in  
And these are the hands we're given  
Use them and let's start trying  
To make it a place worth living in.*

*I remember long ago  
Ooh when the sun was shining  
Yes and the stars were bright  
All through the night  
And the sound of your laughter  
As I held you tight  
So long ago.*

*I won't be coming home tonight  
My generation will put it right  
We're not just making promises  
That we know we'll never keep.*

*Too many men  
There's too many people  
Making too many problems  
And not enough love to go round  
Can't you see this is a land of confusion.*

*Well this is the world we live in  
And these are the hands we're given  
Use them and let's start trying  
To make it a place worth fighting for*

*This is the world we live in  
And these are the hands we're given  
Stand up and let's start showing  
Just where our lives are going to.*

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## GOIN' CRAZY

As recorded by David Lee Roth

**DAVID LEE ROTH**

**STEVE VAI**

*Well here I'm rollin' down another sunny highway  
Been in the sun too long  
I'm goin' coconuts  
But least I'm goin' my way  
I'll prob'ly be here when that sun goes down.*

*I wanna live it up  
Wanna quit my job  
Tell the boss to go to hell  
I ain't complainin'  
You do the best with what you got  
I know you're laughin' 'cause it's easy to tell.*

*I'm goin' crazy  
Goin' crazy  
Oo from the heat.  
Remember dancing on the pier last night  
Got drunk and fell into the water  
That big policeman wasn't laughing  
Didn't blink an eye  
He said you're messin' with the mayor's daughter  
Don't tell me give it up  
Too busy getting down  
I learned my lessons well  
You get it goin'  
And you don't never stop  
I see you smiling 'cause it's easy to tell.*

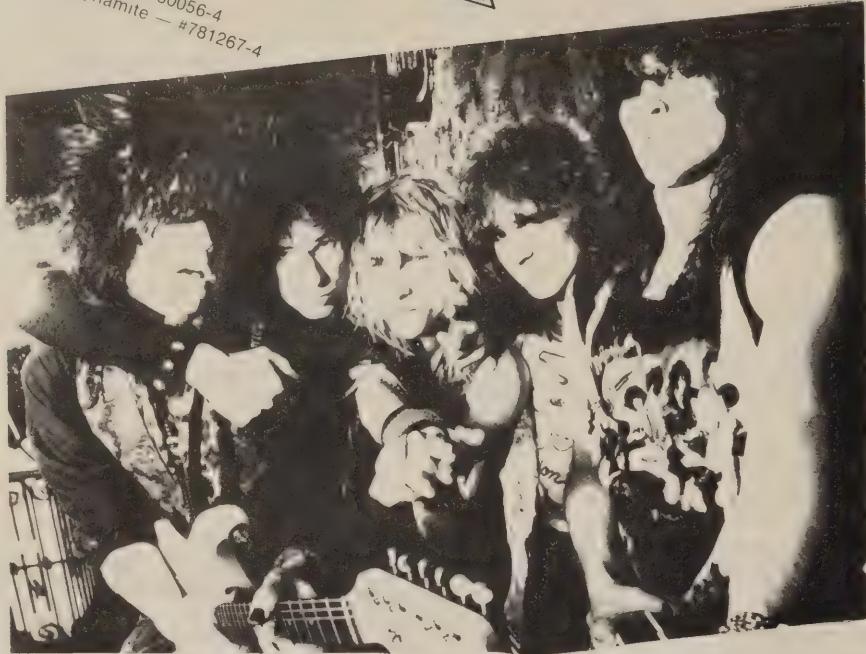
*I'm goin' crazy  
Goin' crazy  
Oo from the heat.  
Goin' crazy  
Goin' crazy  
From the heat  
Goin' crazy  
Goin' crazy  
From the heat.*

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## GIRL CAN'T HELP IT

As recorded by Journey

STEVE PERRY  
JONATHAN CAIN  
NEAL SCHON

If he could hold her  
So close in his arms again  
If she could show him  
The letter her heart forgot to  
send (why)  
They're livin' dreams on their  
own  
Ooh they'll never stop running.

The girl can't help it she needs  
more  
He hasn't found what he's been  
lookin' for  
They're still standing in the rain  
He can't help it and she's just  
that way.

And when he calls her  
She tells him that she still cares  
Under the moonlight  
He wonders why she can't be  
there (why)  
Why do they go on alone  
When they're missin' each other.

The girl can't help it she needs  
more  
He hasn't found what he's  
lookin' for  
They're still standing in the rain  
He can't help it and she's just  
that way.  
(Repeat)

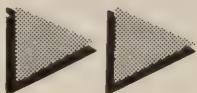
There's a fire  
Ooo there's a fire in his eyes for  
you  
Don't you know she still cries  
Ooo do you know she still cries  
for you  
(Fire).

Ooo there's a fire in his eyes for  
you  
For you she cries  
Ooo do you know she still cries  
for you  
(Fire).

Ooo there's a fire in his eyes for  
you  
Ooo nothing stands between  
love and you.

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## WELCOME TO THE BOOMTOWN

As recorded by David & David

DAVID RICKETTS  
DAVID BAERWALD

Ms. Cristina drives a nine four four  
Satisfaction oozes from her pores  
She keeps rings on her fingers  
Marble on her floor  
Cocaine on her dresser  
Bars on her doors  
She keeps her back against the wall  
She keeps her back against the wall.

So I say  
I say welcome, welcome to the boomtown  
Pick a habit  
We got plenty to go around  
Welcome, welcome to the boomtown  
All that money makes such a succulent sound  
Welcome to the boomtown.

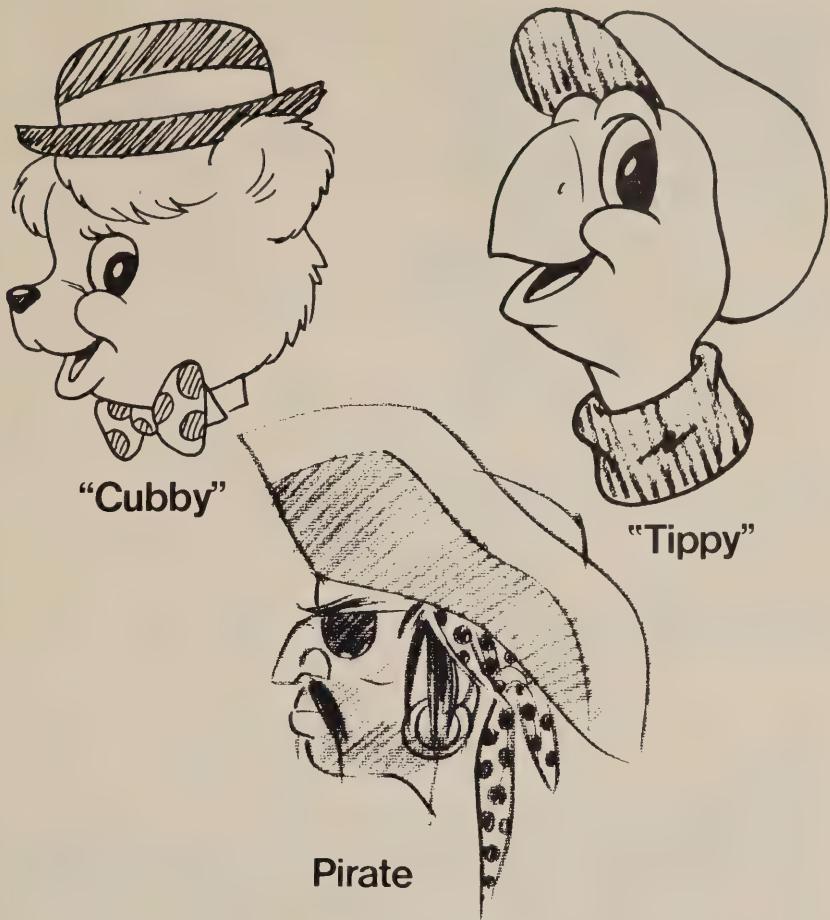
Handsome Kevin got a little off track  
Took a year off of college  
And he never went back  
Now he smokes too much  
He's got a permanent hack  
Deals dope out of Denny's  
Keeps a table in the back  
He always listens to the ground  
Always listens to the ground.

So I say  
I say welcome, welcome to the boomtown  
Pick a habit  
We got plenty to go around  
Welcome, welcome to the boomtown  
All that money makes such a succulent sound  
Welcome to the boomtown.

Well the ambulance arrived too late  
I guess she didn't want to wait.

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## FORGOT TO BE A LOVER

As recorded by Billy Idol

**WILLIAM BELL  
BOOKER T. JONES**

Have I told you  
Lately that I love you  
If I didn't then darling  
You see I'm so sorry.

Didn't I reach out and hold you  
in my lovin' arms  
Well if I didn't then baby  
Well I'm so sorry.

When I realized that you need  
love too  
Gonna spend my life  
Makin' love to you.

Forgot to be a lover  
Have mercy  
Gonna make it on through to  
you somehow  
Forgot to be a lover baby.

Did I ask you  
Yeah would you like to share  
Share all the burdens and tasks  
That this love demands  
Didn't I say all those lovin'

## WEIGHT OF THE WORLD

As recorded by Neil Young

**NEIL YOUNG**

I used to carry the weight of the  
world on my back  
I never trusted my friends or my  
girl  
Can you imagine that  
I used to shuffle my feet when I  
walked  
I hung my head down low  
Kept to myself all my private  
thoughts  
But when I met you girl.

I dropped the weight of the  
world  
The weight of the world  
I dropped the weight of the  
world  
The weight of the world.

**special things**  
That you long to hear  
To show how much I care.

When I realized that you need  
love too  
Gonna spend my life  
Makin' love to you.

Forgot to be a lover  
Have mercy  
Well I work all day as hard as I  
can  
Work all night just makin' ends.

Forgot to be a lover  
Have mercy  
Ooh when I realized that you  
need love too  
Gonna spend my life makin' love  
to you.

Forgot to be a lover baby  
Have mercy  
Have mercy baby  
I'm gonna make it on through to  
you somehow  
Have mercy.

Have I told you  
Yes lately that I love you  
If I didn't then baby yes I'm so  
sorry  
But you know I really love you  
I really love you baby  
I really need you baby  
I really want you baby.

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I knew some people used to  
dance all night but not me  
I never knew if it was wrong or  
right

To be so free  
I used to close my eyes  
Try to hide from the light of love  
Spent all my time with the  
darkness inside  
But when I met you girl.

I dropped the weight of the  
world  
The weight of the world  
I dropped the weight of the  
world  
Weight of the world.

I was alone for all of my life  
I was alone for all of my life  
Until you came my way.  
(Repeat chorus)

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# TOO GOOD TO BE BAD

As recorded by Michael Des Barres

**MICHAEL DES BARRES  
LAWRENCE JUBER  
KEVIN SAVIGAR**

*She's somewhere in between the devil and the deep blue sea Is that space in between Space for you and me You could always shock me On nights like this*

*You could always stop me in my tracks With your kiss.*

*I keep laughing To keep from crying I keep laughing She's too good to be bad Too bad to be good She's too good to be bad Too bad to be good. Are you a woman Does it all fall into place for you Did you take a vow, take a vow To see it through Will you break another heart*

*While laughing with your friends My world will fall apart While you're waiting for it to mend.*

*I keep laughing To keep from crying I keep laughing She's too good to be bad Too bad to be good She's too good to be bad Too bad to be good.*

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# THE WAY IT IS

As recorded by Bruce Hornsby and The Range

**B.R. HORNSBY**

*Standing in line marking time Waiting for the welfare dime 'Cause they can't buy a job The man in the silk suit hurries by As he catches the poor old ladies' eyes Just for fun he says get a job.*

*That's the way it is*

*Some things will never change That's just the way it is Ah but don't you believe them.*

*Said hey little boy you can't go Where the others go 'Cause you don't look like they do Said hey old man how can you stand To think that way Did you really think about it Before you made the rules He said son.*

*That's just the way it is Some things will never change*

*That's just the way it is Ah but don't you believe them.*

*Well they passed a law in '64 To give those who ain't got a little more But it only goes so far Because the law don't change another's mind When all it sees at the hiring time*

*Is the line on the color bar.  
(Repeat chorus)*

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## SOMEBODY'S OUT THERE

someone  
Someday.

As recorded by Triumph

**EMMETT  
LEVINE  
MOORE**

*Is it fate or random chance  
How can I decide  
Are we victims of circumstance  
When destinies collide.*

*All the odds are against you  
But somehow you make it  
through  
You can rationalize it away  
But it all comes down to you  
Half our lives we spend waiting  
For the knock upon the door  
When it comes will it be the one  
That I've been waiting for.*

*Somebody's out there  
somewhere  
Waiting for someone to come  
their way  
Somebody's out there  
somewhere  
I will somehow be somebody's*

*Standing in the shadows  
Hiding from the light  
Reach out in the darkness  
And hold on for your life  
All the fear of the future  
All the loneliness inside  
When the moment of truth  
arrives hey  
You can run but you can't hide.*

*Somebody's out there  
somewhere  
Waiting for someone to come  
their way  
Somebody's out there  
somewhere  
I will somehow be somebody's  
someone  
Someday.*

*I can feel it inside me  
I've been holding on so long  
Something's tellin' me  
something's got to give  
'Cause the feeling's way too  
strong, too strong.*

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## EMOTION IN MOTION

As recorded by Ric Ocasek

**RIC OCASEK**

*I would do anything  
To hold on to you  
Just about anything  
Until you pull through  
I'll hold on to you  
'Til the stars no longer wink  
I'd hold on to you  
'Til you figure out  
Just what to think 'cause.*

*You're emotion in motion  
My magical potion  
You're emotion in motion  
To me.*

*I would go anywhere  
To meet up with you  
Just about anywhere  
For one rendezvous  
I'll hold on to you*

*'Til the mountains crumble flat  
I'd hold on to you  
'Til you figure out  
Just where you're at 'cause.*

*You're my emotion in motion  
My magical potion  
You're emotion in motion  
To me.*

*I would do anything  
To hold on to you  
Just about anything  
That you want me to  
I'll hold on to you  
Until you take it all in stride  
I'd hold on to you  
'Til you want to stay here by  
my side 'cause.*

*You're emotion in motion  
My magical potion  
You're emotion in motion  
To me.*

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### CATALOG

It's hard to keep ads like this up-to-date. Most magazines have their ad deadlines set two to three months before the issue appears on the newsstands, so we cannot include the newest titles. That's why we publish our own HOT 'N' HEAVY catalog. Unlike some competitors, not twice a year only; we have a brand new revised issue out EVERY MONTH, packed with over a thousand titles!

**So back to our opening question: Why fool around with anyone else?**

### "2 For 1" SALE

WHO'S THE NEWS: BEST SELLING TITLES:

**"2 For 1" SALE**

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As recorded by Loverboy

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**MAE MOORE**

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You know I'll never let you down oh no  
And I'll try anything to keep it workin'  
You gave me time to find out what my heart was lookin' for  
And what I'm feelin' inside.

In your eyes  
I want to see your love again  
In your eyes  
I never want this feeling to end  
It took some time to find the light  
But now I realize  
I can see the heaven in your eyes.

Can't you see I'm finding it hard to let go oooh  
All the heartaches we've been through  
I never really thought I'd see this love grow  
But you helped me see  
Now I know what my heart's been lookin' for  
And what I'm feeling inside.

In your eyes  
I want to see your love again  
In your eyes  
I never want this feeling to end  
It took some time to find the light  
But now I realize  
I can see the heaven in your eyes.

We've been livin' on the edge  
Where only the strong survive  
We've been livin' on the edge  
And it's something that we just can't hide  
Oh this feeling inside.

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## TAKE ME HOME TONIGHT

As recorded by Eddie Money

### MIKE LEESON PETER VALE

*I feel hungry it's a hunger  
That tries to keep a man awake  
at night  
Are you the answer I shouldn't  
wonder  
When I can feel you whet my  
appetite  
With all the power you're  
releasing  
It isn't safe to walk the city  
streets alone  
Anticipation's running through  
me  
Let's find the keys and turn the  
engine on.*

*I can feel you breathe  
I can feel your heart beat faster.*

*Take me home tonight  
I don't want to let you go till you  
see the light  
Take me home tonight  
Listen honey  
Just like Ronnie sang  
Be my little baby.*

*I get frightened in all this  
darkness  
I get nightmares I hate to sleep  
alone  
I need some company a  
guardian angel  
To keep me warm when the cold  
winds blow.*

*I can feel you breathe  
I can feel your heart beat faster.*

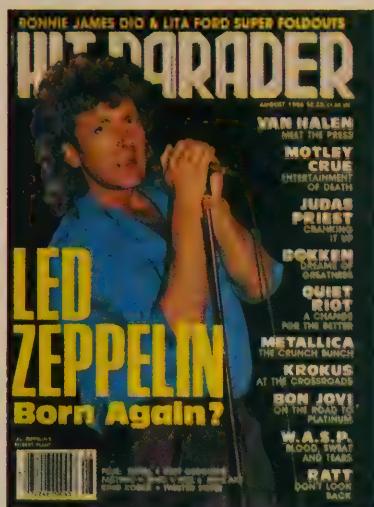
*Take me home tonight  
I don't want to let you go till you  
see the light  
Take me home tonight  
Listen honey  
Just like Ronnie sang  
Be my little baby  
Be my little baby.*

*Just like Ronnie sang  
Just like Ronnie sang  
Be my little baby  
Be my darling  
I feel a hunger  
It's a hunger.  
(Repeat chorus)*

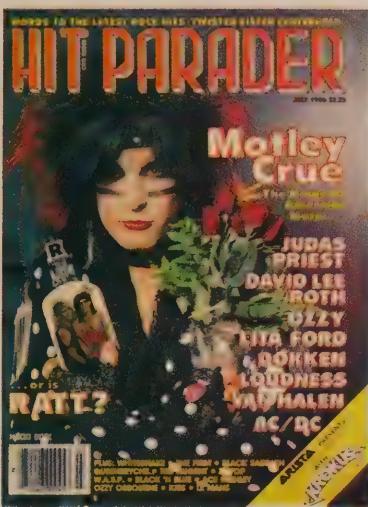
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# HIT PARADER

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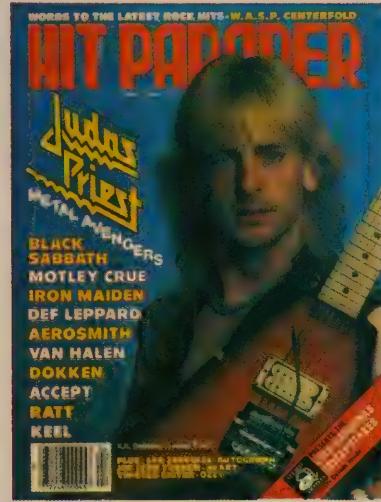
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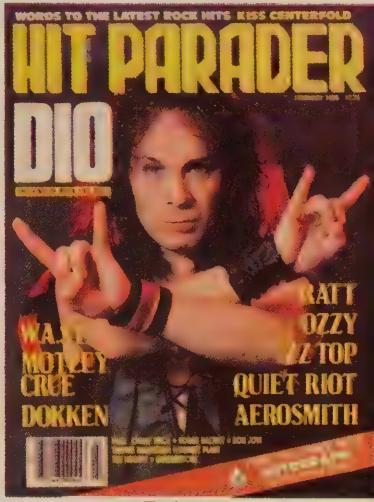
May 86



April 86



March 86



Feb. 86

**December, 1985**

Kiss — Inside The Asylum  
Motley Crue — To Be Or Not To Be  
Rush — Mind Over Metal  
W.A.S.P. — The Shock Brigade  
Dokken — Take No Prisoners

**November, 1985**

AC/DC — Return To Glory  
Van Halen — The Inside Story  
Hear 'N Aid/Special Report  
Bon Jovi — The New Breed  
Heavy Metal Hall Of Fame

**October, 1985**

Kings Of Shock Rock  
Ozzy Osbourne — Life On The Dark Side  
Kiss — Some Like It Hot  
Deep Purple — Beyond The Limits  
Randy Rhoads — In His Own Words

**September, 1985**

Ratt — Leader Of The Pack  
Emerson, Lake and Powell — Back To Basics  
Iron Maiden — Fear No Evil  
Van Halen Answers Readers' Mail  
Scorpions — Divide And Conquer

**August, 1985**

Motley Crue — A Time Of Decision  
Twisted Sister — Shock Rock Attack  
Quiet Riot — The Real Story  
The Firm — A Matter Of Pride  
Metallica — The Metal Attitude

**July, 1985**

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## NO WAY TO TREAT A LADY

As recorded by Bonnie Raitt

ADAMS  
VALLANCE

You can tease me  
You can sweet talk and lead  
me on  
But believe me  
Won't be long  
Till I'm catchin' on  
You left me here with nothin'  
And you put my love on hold  
But there must be somethin'  
behind your eyes  
I believed ev'ry lie you told.

That ain't no way to treat a  
lady  
That ain't no way to treat a  
woman in love  
That ain't no way to treat a  
lady  
I could have sworn that you'd  
had enough  
Had enough.

So you leave me  
But I'm lonely and in despair  
It intrigues me  
How you don't really seem to  
care

Well I ain't here for nothin'  
And my love doesn't come that  
cheap  
I'd hold you to all your  
promises  
If I could find one you meant  
to keep.

That ain't no way to treat a  
lady  
That ain't no way to treat a  
woman in love  
That ain't no way to treat your  
baby  
That ain't no way to treat, to  
treat a woman in love.

You can tease me  
You can sweet talk and lead  
me on  
But believe me  
Won't be long  
Till I'm catchin' on  
Well I ain't here for nothin'  
And my love doesn't come that  
cheap  
I'd hold you to all your  
promises  
If I could find one you meant  
to keep.  
(Repeat chorus)

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## YOU GIVE LOVE A BAD NAME

As recorded by Bon Jovi

JON BON JOVI  
RICHIE SAMBORA  
DESMOND CHILD

An angel's smile is what you sell  
You promise me heaven then put  
me through hell  
Chains of love got a hold on me  
When passion's a prison you  
can't break free.

Oh you're a loaded gun yeah  
Oh there's nowhere to run  
No one can save me  
The damage is done.

Shot through the heart  
And you're to blame  
You give love a bad name  
I play my part  
And you play your game  
You give love a bad name  
You give love

A bad name.

You paint your smile on your  
lips  
Blood red nails on your  
fingertips  
A school boy's dream  
You act so shy  
Your very first kiss was your  
first kiss goodbye.

Oh you're a loaded gun  
Oh there's nowhere to run  
No one can save me  
The damage is done.

Shot through the heart  
And you're to blame  
You give love a bad name  
I play the part  
And you play your game  
You give love a bad name  
You give love.  
(Repeat)

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—	Slayer—Live Undead	—
—	Maiden—Live After Death	—
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—	Motley Crue—Curtains	—
—	Motley Crue—Mask	—
—	Iron Maiden—Aces High	—
—	Iron Maiden—Phantom of the Opera	—
—	Black Sabbath—86 Tour	—
—	Dokken—Under Lock & Key	—
—	Bon Jovi—Portrait	—
—	Y&T—Tigers	—
—	Grim Reaper—Fear No Evil	—
—	Kiss—Asylum	—
—	Ratt—Group Shot	—
—	Drawing	—
—	Scorpions—Group Shot	—
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# INSTRUMENTALLY speaking

by Michael Shore

We know many of you **Hit Parader** readers are guitar players or fans of guitar players, first and foremost. We also know that by now, just about anyone who can read or who cares anything about music must have heard of MIDI — the "Musical Instrument Digital Interface" which seems to be absolutely everywhere in this souped-up, high-tech, digitally sampled, synthesized world of ours. MIDI is a universal system, agreed upon by makers of digital synthesizers as well as computers, which means that all different kinds of synths and/or computers, computerized instruments or effects boxes can be hooked together to "talk" to each other.

So what? If you're into guitars, who cares about all that synthesizer jazz anyway, right?

Well ... maybe yes, maybe no. Think about this: lots of guitar players are jealous of synthesizer players, because the guys with the keyboards can get such an incredible variety of sounds out of their synths and can modify the heck out of them without racks of foot-pedals so they don't have to be near-ballet dancers to work their effects.

But ask any guitarist — or any synth player — what the most crucial difference between their two instruments is and they'll both say the same thing: a guitar player has more control over the notes he/she plays, because on guitar you can bend strings, pluck harder or softer for emphasis and so on. You're actually *touching* the source of your sound — whereas with synthesizers you have those solid keys, and there's not much more you can do with them but depress them to make a sound and that's about it.

To overcome that, for the past few years synth-makers have been ballyhooing "touch-sensitive" and "velocity-sensitive" keyboards which give players much more flexibility of expression. A great idea, but keyboard synths still have a long way to go to catch up to guitars in this regard, and besides, these days most good synthesizers cost much more than good guitars, and those synths with touch-sensitive keyboards cost *much* more. For the guitarist seeking to fuse the *physical*, touch-oriented expressiveness and comfort of the axe he/she is used to with the *sonic* variety of synthesizers, there is the recent development of the new generation of high-tech digital guitar synthesizers — like Roland's popular and acclaimed "GR" series. But those, too, are very expensive.

The solution? The DigiTech Pitchrider 7000 Mark II from DOD Electronics, who've been making outstanding effects pedals and other signal-processors for sometime now. Here's how it works: the Pitchrider recognizes the pitch of a guitar and translates it into a language that makes sense to MIDI, so the guitarist can then control other MIDI-linked devices *through his guitar*. If you own a beat-up old Fender Telecaster, or say even a Danelectro Silvertone or something, and couldn't bear to part with it despite the temptation of all the new sounds MIDI could open up to you — well now you don't have to. The Pitchrider lets you use your electric guitar — *any* electric guitar — and does the rest of the work for you. No retrofitting, restringing or other special tuning is needed to make it work. Each string of your guitar gets assigned to a separate MIDI channel, which will follow string bending and lead lines with

great accuracy. It'll even address sequencers for film-scoring purposes. The Pitchrider has controls for tuning, volume dynamics, input sensitivity, pitch bending and transposition.

The Pitchrider's a hell of an idea, but that's not all that's new from DOD. There's also the new DigiTech PDS 20/20 digital delay pedal — the only full-bandwidth professional digital delay pedal offering chorusing, flanging, doubling, slap-back, echo and infinite repeat with sound-on-sound capability as well as full bandwidth delay from 1.2 milliseconds up to 2 seconds. It has not one but *two* foot-switch pads — one to activate the pedal itself, the other to activate the infinite repeat mode. Two LED indicators show the unit's operating status. There are six controls: time range, speed control, delay time, regeneration and mix. For wide flanging, the PDS 20/20 has a 14-to-1 sweep ratio, and it has stereo outputs for stereo applications. It's AC or single-9-volt-battery powered and has a suggested retail price of \$279.95 — which may seem a bit steep for a pedal, but only if you don't know that (a) this is a *hell* of a pedal and (b) the PDS 20/20 contains features that are usually only found in much more expensive rack-mounted effects gear.

Finally, there's DOD's new FX-35 Octoplus pedal, a state-of-the-art octave doubler that lets guitarists play bass lines along with their guitar lines or just add depth and body to their guitar sound. It has controls to modify both the original guitar sound and the added bass sound, as well as to adjust their relative levels. And it's got FET switching for silent, click-less activation. With a rugged die-cast metal case, non-skid rubber bottom and a no-tools/easy-access battery compartment (it runs on a single 9-volt battery, or an AC adaptor), it lists for just \$89.95.

For more information on these and other DigiTech/DOD products which guitarists ought to know more about, write DOD Electronics Corp., 5639 South Riley Lane, Salt Lake City, Utah 84107. □

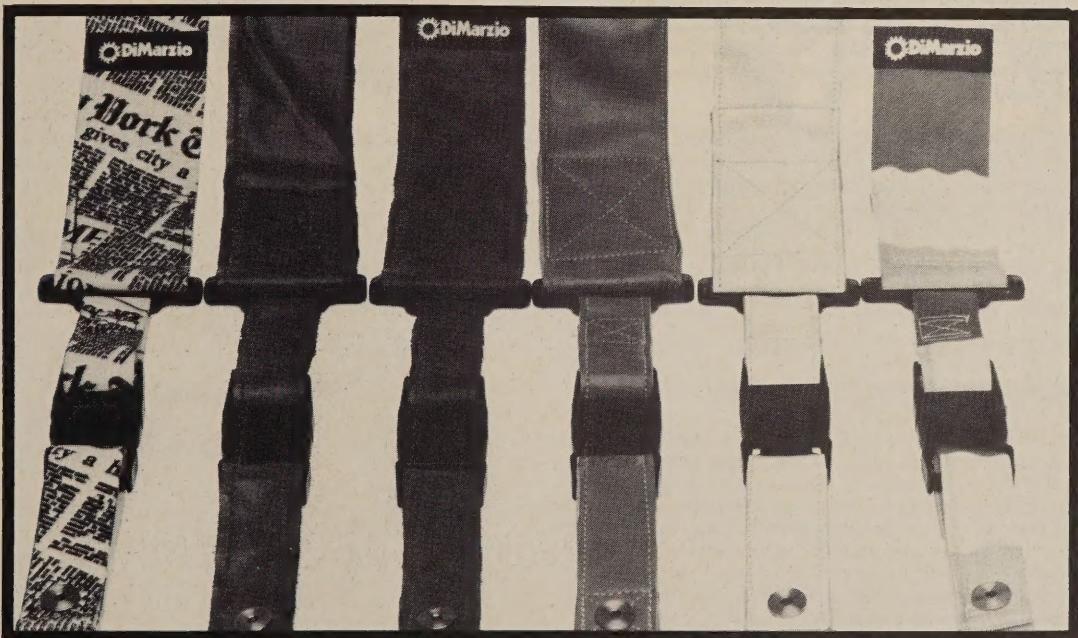


DigiTech Pitchrider 7000 Mark II: It recognizes the pitch of a guitar and translates it.



### ARIA PRO II "CAT" GUITARS AND BASSES

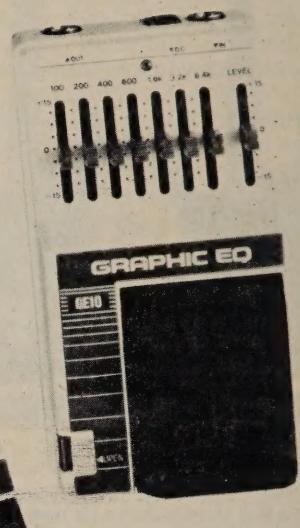
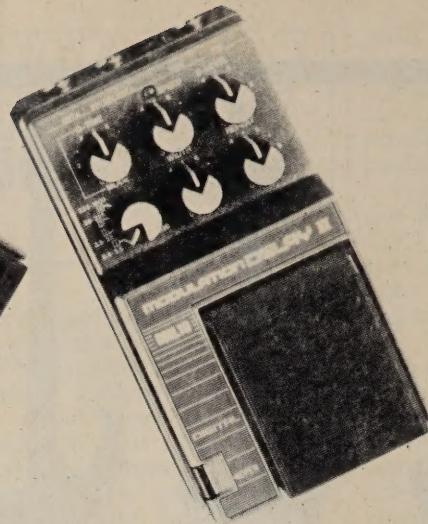
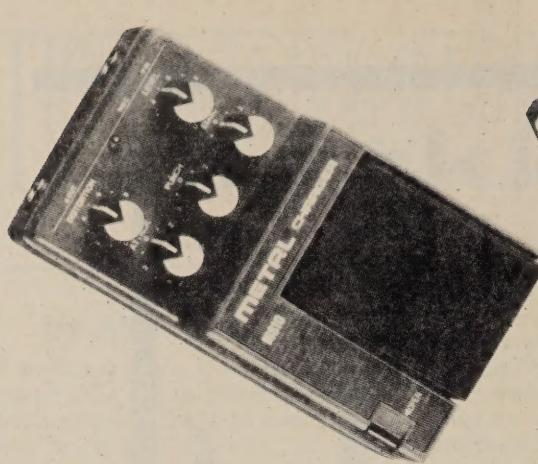
Aria Pro II introduces its new line of guitars and basses for those who want both quality and economy. They come under the banner of "The Cat." Cats come in a wide variety of models — from guitars with one humbucking pickup to those with one humbucker and two single-coil pickups and a push-pull volume knob for coil-tap on the lead-position humbucker. Cats 1 and 2 have the non-locking Act-Ex tremolo; the Cat 3K has a Kahler Flyer locking/fine-tuning tremolo, and the Cat 3 has an Act III tremolo manufactured by Aria Pro with Floyd Rose patents. Prices start at a mind-bogglingly low \$299. For more info, contact Aria Music USA Inc., 1201 John Reed Ct., City of Industry, CA 91745.



### DIMARZIO CLIP-LOCK GUITAR STRAPS

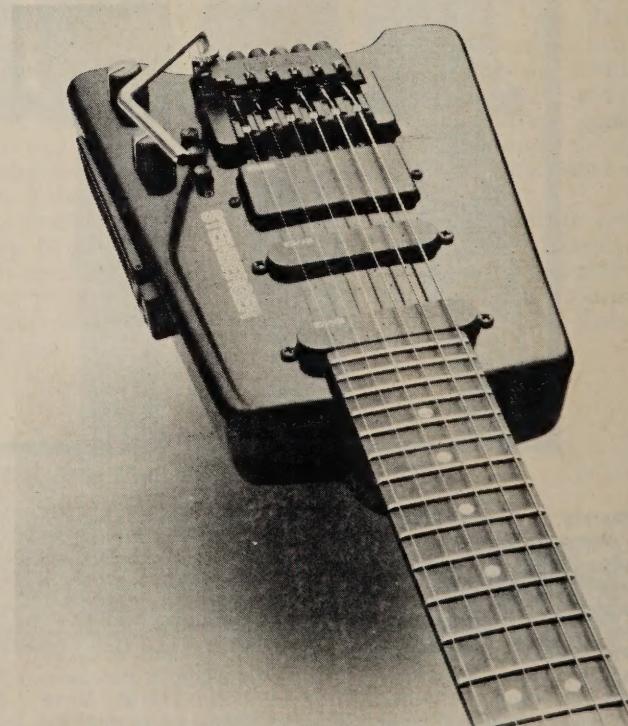
DiMarzio, the custom-pickup people who make so much more than custom pickups, also make guitar straps. Their most popular straps are the Clip-Locks with their special quick-release system. Clip-Locks have proven so popular that DiMarzio has added a whole batch of new styles and colors to the line. Two new patterns in the elastic-stretch Clip-Lock straps are the Newsprint style — which looks like a black-and-white newspaper page — and Wave — an abstract design in dark pink, bubblegum pink and white. They retail for \$18.95. More expensive are the glove-leather Clip-Lock straps, which retail for

\$34.95 because that leather is so nice. In addition to basic black, these lovely leather babies now come in royal blue, neon pink, red and chrome yellow. Due to popular demand, DiMarzio has also introduced a new thin Clip-Lock made of nylon-web seatbelt material and measuring 1 inch wide. It's got a shoulder pad and the same quick-release system as the other Clip-Locks. The thin models come in black, royal blue, red and white and they retail for \$17.95. For more info, write DiMarzio, 1388 Richmond Terrace, P.O. Box 387, Staten Island, NY 10310.



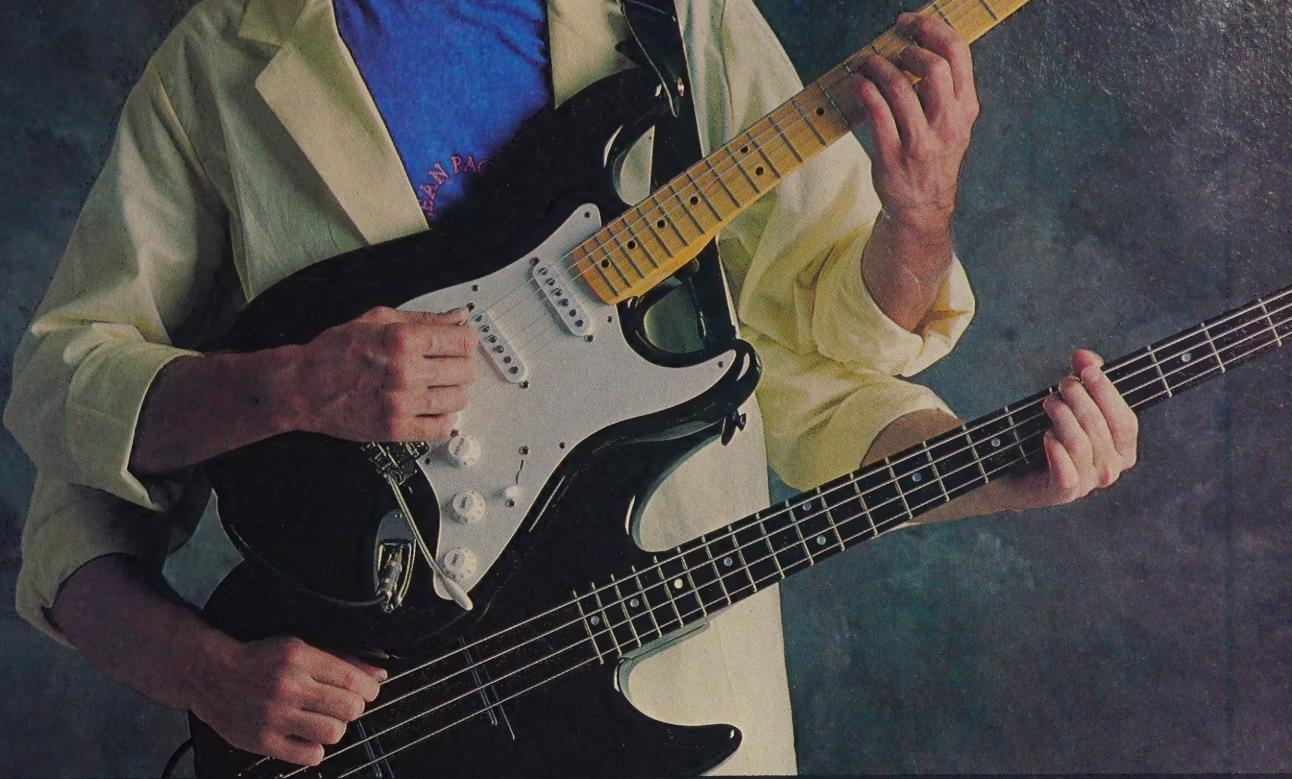
### IBANEZ EFFECTS PEDALS

Maintaining their fine tradition of quality and performance at a shockingly reasonable price, Ibanez has introduced a whole new line of effects pedals — called their Power Series Compact Effects. Only problem is, there are so many of these babies — 17 of 'em — that we can't fit all the descriptions into one installment of *Instrumentally Speaking*. So we'll cover some now and some in future issues. This month we have: the DML 10 Digital Modulation Delay II, with three effects in one box — digital delay of .9 to 900 milliseconds and an 8-to-1 sweep ratio, modulation section for digital chorus and flanging effects and stereo output; the CP 10 Compressor/Sustainer, with a 35 dB compression range, variable attack time of 5 to 22 milliseconds and ultra-low noise characteristics; the GE 10 Graphic EQ, with seven frequency bands and plus-or-minus 15 dB control between the ranges of 100Hz and 6.4kHz; and the MS10 Metal Charger, which gives you 62 dB of raw gain for the ultimate in headbanging, heavy metal *crunch* — with a Drive control for distortion, an Attack control for predistortion, a treble booster and Punch and Edge controls for post-distortion equalization. With a name like "Metal Charger" and features like those, we had to include this baby this time. For more info, write Ibanez, c/o Hoshino USA Inc., 1726 Winchester Road, Bensalem, PA 19020. Coming in future issues: Ibanez's new "Tube Screamer," Bass Compressor, Distortion charger, and more!



### STEINBERGER GL4T GUITAR

All the hottest new guitars in recent years have featured the favorite pickup alignment of the '80s — two single-coils in the neck and middle, and a humbucker back by the bridge. All except for the Steinberger, that is, the most futuristic, revolutionary guitar of 'em all — the headstock-less, body-less axe descended from the original eye-opening Steinberger bass. The Steinberger guitars have always sported the traditional two-humbucking-pickups arrangement, until now. Steinberger, responding to popular demand, has added a new configuration to its guitar line — the GL4T, with two single-coil EMG Strat-style active-electronic pickups in the neck and middle, and an EMG double-coil humbucker by the bridge. A Steinberger guitar with this pickup array also comes with three on-off pushbuttons — one for each pickup. And the GL4T guitars come with Steinberger's stupendous TransTrem tremolo, which not only keeps all the strings in tune with each other during tremolo action, but also allows you to lock the guitar into three low and two higher tunings. Otherwise, the LG4T is the same basic headless Steinberger design with a one-piece neck and body molded with their exclusive composite material — which sustains like crazy. For more info, write Steinberger Sound Corp., 122 S. Robinson Ave., Newburgh, NY 12550.



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